TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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JENNIE YEAMANS

Photo. by Chickering.

A VENERABLE ACTOR'S REMINISCENCES.

THE MIRROR published recently the portrait and a biographical sketch of Henry Howe, the octogenarian actor of Irving's company. One day last week it was my privilege to have a long chat with this dear old gentleman on the subject of the drama. His remarks coming from a veteran who was contemporaneous with and acted with Edmund Kean, Macready, Madame Vestris and many other of the great figures of the English stage were, it is needless to say, most interesting, and I reproduce them here to the best of my ability.

"The profession of the actor has changed indeed since I have been connected with it," said "Daddy" Howe, with a regretful shake of his fine head. "The principle is the same," he continued, "but the environments, the mode of procedure are very different. Progress in some respects; retrogression in others. We have fewer actors, but finer scenic productions.

"When I was a young man long runs were unknown. The manager spent little on a production and so could afford to change his bill often. At the Haymarket where I remained for forty consecutive years, it was no unusual thing for us to present twenty five different plays in one week. It meant, of course, plenty of rehearsals and hard work, but it formed a school of remarkable actors which is impossible under the present system. Nowadays, an actor plays, perhaps, two parts during an entire season; many play one part only. How is it possible for the actor to acquire proficiency in his art?

"Again, the young actor in my early days was allowed greater latitude by the stage manager than he is to-day. Formerly, the actor was supposed to be intelligent until he gave proof that he was not; nowadays, the average stage manager does not admit that the actor has any ideas of his own. After leaving Macready, I was engaged by John Webster for the Haymarket Theatre and was given to play the part of a fop, which is one that can be safely entrusted to a novice, for all his blunders and awkwardness will be put down by the audience to the eccentricities of the character. When I went in for the first rehearsal I saw Mr. Webster in front and I asked him timidly how I should read the lines. He replied sharply: 'Paint your own picture, young man. You'll never become an actor if you don't know yourself how to play the part.' Of course, the stage manager would help us with suggestions after he had watched our own conceptions, but he would never dream of suggesting anything beforehand. In this way the stage was enriched by a large number of actors having methods and an individuality of their own. Each line of business was not cut and dried as it too often is to-day. Also, as the productions in those days were far less elaborate, fewer rehearsals were necessary. This was an advantage, I think, for long rehearsals tend to make an actor mechanical. He spends so much time thinking about the purely mechanical and technical part of the production that he is apt to neglect or forget the intellectual side of his interpretation, which is, of course, the proper conception of his impersonation.

"Actors in my early time earned about one-half what they do now, and the argument often put forward that money had greater purchasing power in those days is entirely fallacious. Everything in my opinion is just as cheap to-day as it was when I was a boy, over eighty years ago. An old friend of mine, now a member of a prominent stock company, is now receiving one-third more salary for playing perhaps three times a month than he received forty-nine years ago for playing leading business in twenty-five pieces a week. We had, too, to furnish our own dresses even in the costume plays and also the caps and boots, which is not the case nowadays. So you see in some respects the modern actor is better off. His audiences are not so cultivated as ours were, the dramatic taste in the modern community is not so high, and he has, therefore, less opportunity and less stimulant to higher aims in his art, but he is better paid, and in this practical age perhaps in many instances that is accepted as a good equivalent.

"As, of course, you know, there was no gas in the theatres in my younger days, and it has often happened while I have been playing Charles Surface that two or three of the glass protectors over the candles—then used as footlights—would break in the middle of my best love scenes, and the attendant would make a most unceremonious entrance and stoop down to repair the damage while I went on with the scene as best I could."

I do not think that it has ever been told in print how Mr. Howe happened to go on the stage. It is a curious and pathetic story, and I tell it here in the old actor's words:

"One day while I was still a Quaker and before I had ever set foot in a playhouse, I was walking down the Strand when my eye caught sight of a play bill announcing that a Mr. Otway would appear at Covent Garden the next day as Shylock. I was familiar with Thomas Otway's drama, Venice Preserved, and although the author must have been dead a hundred years, I fancied this Otway might be a descendant and I was so curious to see him act that I purchased an admission to the pit. The man was an amateur and very bad and the audience hissed. I hissed too, and as I was hissing as loud as I could I felt a hand laid upon my arm. I turned and the gentleman sitting next to me, the one who had touched me, said in a pleading voice: "Please don't hiss, sir. He is a friend of mine." We entered into conversation, and he told me he was a physician and very fond of the theatre, and as he was well-to-do—as well as an amateur actor of some ability—he sometimes appeared on the stage himself. We met often after that and became very friendly. One day he told me he was going to impersonate Shylock at Houndsditch, and he asked me if I would like to play Antonio. He offered me as an inducement half a guinea, which would procure the necessary costume. The performance was given, and that was my first appearance on any stage. The Society of Friends disowned me, and my own father was horror-stricken. That is one reason why I took the name of Howe. Now comes the sad sequel to the story. My amateur friend caught a violent cold one day, and I was concerned about him, for we had become very intimate and I had formed for him an affectionate regard.

"Yes, I'm done for, Harry," he said. "As a medical man I know I shan't live two years if I stay in London. I shall go at once to Madeira where I shall probably live five. We shall never see each other again." I was deeply affected, but he was right. He died exactly five years later. Before he left London he sent for me and we went out together for a walk. He said to me: "Harry, I don't want to say good bye to you. I could not bear it. As we go along the Strand I will stop at the first book shop we come to and look at the books, and you go right on without looking round. As I encouraged you to go on the stage, and as I don't wish you to ever be in want from fault of mine, I have left you in my will one pound a week for life. Now come." We walked up the Strand, and presently we came to a book shop. He stopped and I passed on. When I got to some distance I could not help turning round, and I saw him standing in the same position looking after me. I never saw him again.

"My recollections of Macready? I recollect him as somewhat of a martinet towards his actors yet we all respected him highly. I do not know if it is generally known that he sent his first wife to school before he married her. He was reserved in manner and never cared what his critics said of him. Dramatic criticism, in those days, was not as thorough, as analytical, as it is to-day. Cummings, of the *Weekly Dispatch*, held about the same position then as a critic that Clement Scott holds to-day, but the drama did not receive one-quarter of the space in the newspapers that is now accorded to it. The modern bill-poster is only twenty years old, and Edmund Kean and Macready would have been dreadfully shocked had they seen portraits of themselves on the street walls or in the shop windows. Macready was the first to alter the dressing of certain parts. Before his day the witches in Macbeth used to wear muslin frocks. It was also a common thing in those days for the greatest actresses and singers to appear as the witches. Madame Vestris was often seen as one and Madame Antoinette Sterling would undoubtedly have appeared as one had she been there at the time.

"Edmund Kean, who began his theatrical career as an harlequin, was, to my mind, the greatest actor I have ever seen. A more natural style of acting than his is not, to my thinking, conceivable. I have not had an opportunity to see Eleanora Duse whom I hear so highly praised, but I cannot imagine her methods to be other or better than those of Kean. Take for instance, the well-known line in Richard III, 'Off with his head. So much for Buckingham,' which, for the ordinary actor, is an opportunity for pompous speech and grandiloquent gesture—fruits of that artificial and declamatory school of acting originated on the English stage by John Kemble. Kean read the line very differently. He got the greatest tragic effect by treating the line in a comedy spirit. Thus, he said quickly and angrily: 'Off with his head.' Then, with a diabolical grin and chuckle: '*So much* for Buckingham!'

"I saw Edwin Booth several times and admired his acting greatly. His Shylock struck me as grotesque, but his Richelieu impressed me as one of the finest performances of the part I had ever seen. I had only seen one performance superior to it, and that was Macready's. Ada Rehan is another American player I admire. She was particularly good as Katherine in The Taming of the Shrew, and by a strange coincidence her performance was almost an exact counterpart of Mrs. Nesbitt's, whom, of course, Miss Rehan can have never seen. Julia Arthur, now in Sir Henry Irving's company, has also great talent. Her performance of Hero in Much Ado About Nothing is the best I have ever seen.

"Sir Henry is my ninth manager, and I need hardly say one of the kindest, one of the most scholarly, one of the most painstaking artists I have ever been connected with. The sums of money he spends on his productions, the study and time he devotes to make both the production and the interpretation as perfect as possible is unprecedented in the annals of the stage. When Queen Victoria knighted him at Windsor, she added to the usual formula: 'I am very pleased.' So were we all, for a truer knight, a truer friend, a better man has never breathed."

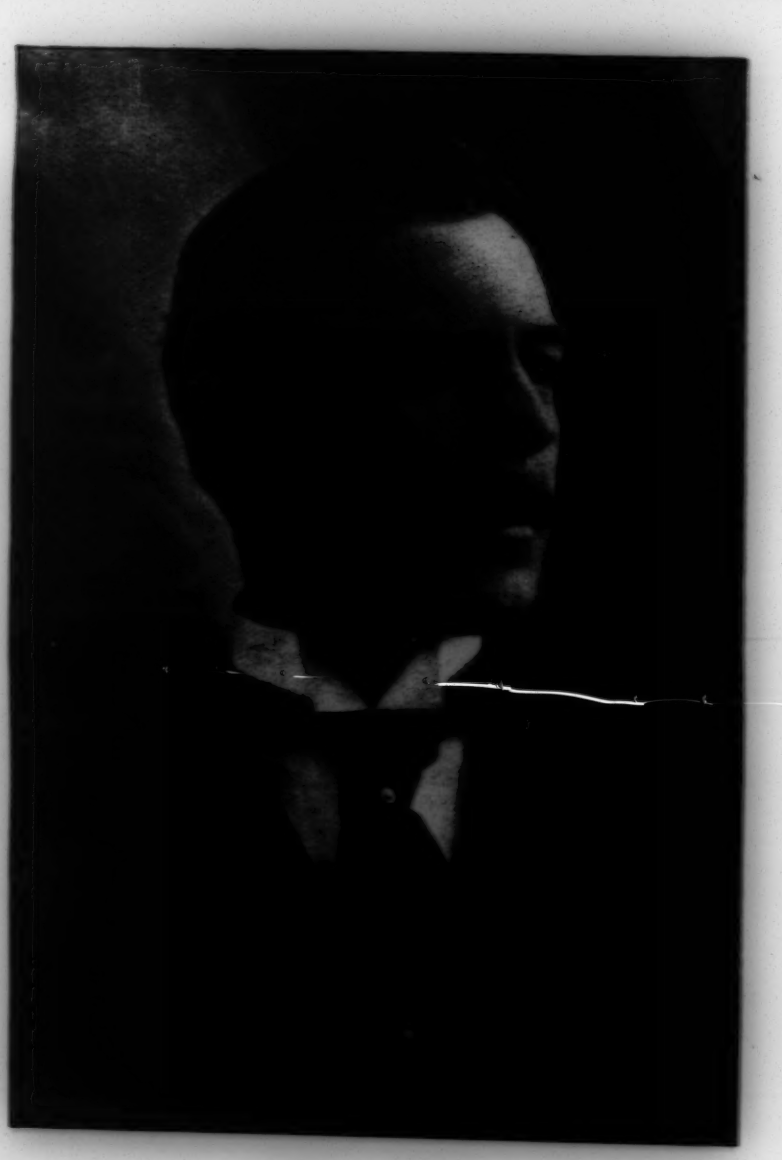
A. H.

BERNHARDT'S AMERICAN TOUR.

Sara Bernhardt will open at Abbey's Theatre, this city, on Jan. 20.

She will be seen in a new play entitled La Duchesse Catherine, which has not yet been produced in Paris. It would have been done there but for a regulation of the Société des Auteurs Dramatiques, which forbids the production of a play written by the manager of a theatre, or any of his kith or kin, at his own playhouse. La Duchesse Catherine is a dramatic comedy in five acts and is described as an intense and fiery study of Parisian manners.

Another feature of the tragedienne's tour here will be the performance, for the first time in New York, of Alphonse Daudet's tragic play, L'Arlesienne, with Bizet's incidental music, at the Metropolitan Opera House. The entire chorus and orchestra of the opera will participate in the performances, and Seidl will conduct. The other pieces in Bernhardt's repertoire include Izeyl, Magda, La Tosca, Camille, La Femme de Claude, Adrienne Lecouvreur, Fedora, and Phèdre.



HENRY MILLER.

JENNIE YEAMANS.

There are plenty of women on the stage who are blest with more or less of a sense of humor; but the number of women who can give expression to that sense of humor and make it tangible to the average theatregoer is infinitely small.

Of the younger comediennes none possesses so genuine a vein of humor and such power to make it felt as Jennie Yeamans. Many a glum audience has been moved to shrieks of laughter through her magnetic influence. Many a weak play has been carried headlong to success, thanks to her supreme command of personal fun. The most commonplace words when spoken by her are suddenly illumined with wit, and her most trivial bits of business seem overwhelmingly funny.

Miss Yeamans needs no formal introduction to MIRROR readers. She is warmly cherished as one of the favorites of the metropolis, and all theatregoers are familiar with her past triumphs. Much of her exhilarating spirit of fun is doubtless inherited from her mother, the famous Annie Yeamans, who was Harrigan's mainstay for many years, and shared triumphs equally with that popular producer of local plays.

"I suppose you will be mean enough to ask my age," said Miss Jennie when a MIRROR reporter called upon her. "Well, sir, I am exactly twenty-four."

"I thought you were twenty-six," said the interviewer, meekly.

"Who said so!" exclaimed Miss Yeamans with flashing eyes. "I am twenty-four, sir, and I mean to remain twenty-four for some years to come."

"Do you remember when you played little Eva to Harrigan's Uncle Tom and Tony Hart's Topsy? That was about ten years ago, I suppose?"

"Yes, about that," said Miss Yeamans, demurely. "But what's the use of talking ancient history, anyway!"

So with true chivalry the reporter refrained from further reminiscences of the past. It suffices to recall Miss Yeaman's wonderful acting as June, the poorhouse waif in Blue Jeans, in which she showed remarkable skill in simulating simple pathos. June, as portrayed by her, was a strangely complex human being, a creature of habits and instincts. Her success in the part was very great. She was applauded by the unthinking majority who pronounced her great, simply because she succeeded in making them laugh. She was likewise applauded by the critics and the knowing few, proud to honor her as the artistic offspring of an artistic mother.

Miss Yeamans is at present appearing with Peter Dailey in his amusing farce, The Night Clerk, now running at the Bijou Theatre. Her role in this piece is scarcely worthy of her; but, conscientious artist that she is, she throws into it all that rollicking force and whimsical humor of which she has so rich a store at her command. She and Mr. Dailey make the hit of the piece with their inimitable "cake walk" at the end of the second act. Miss Yeaman's twinkling feet would alone have assured the success of The Night Clerk. Habitual theatregoers, club men and men-about-town come into the Bijou every night just at the time when Miss Yeamans does this dance. They leave Abbey's, Palmer's and even the opera at the Metropolitan to see this clever little woman in this one funny scene.

But it is not as a dancer that Jennie Yeamans is bound to shine. Before long it is to hoped that she will be seen in another strongly conceived character like Jane, where her rare and original gifts may find adequate expression. It is possible that she and her mother may appear together next season. Such a combination of comic geniuses would prove irresistible.

IRVING LECTURES ON MACBETH.

In the library of Columbia College last Wednesday several hundred persons listened with rapt attention to Sir Henry Irving's exposition of the character of Macbeth. Perhaps in all Shakespeare there is no character, excepting Hamlet, which can be so variously understood and misunderstood by critics and so variously interpreted and misinterpreted by actors. Sir Henry's defence of his conception of Macbeth was therefore interesting as the exposition of both a scholar and an actor. In his talk, he explained by analyzing the man's character why he had portrayed Macbeth according to a new conception of the part.

When Sir Henry entered the room with President Low, a prolonged cheer rose from the students, who filled the room to its utmost limits. They were packed in layers, but their personal discomfort was forgotten in watching the actor nervously but convincingly set forth his ideas.

"The generally received opinion regarding Macbeth has been that of a good man who has gone wrong under the influence of a wicked and dominant wife," said Mr. Irving. "This tradition has been in force for many years, and was mainly due to the powerful rendering of the character of Lady Macbeth by Mrs. Siddons, whose strong personality lent itself to the view of an essentially powerful and dominant woman. I think we shall find that Shakespeare has in his text given Macbeth as one of the most bloody-minded, hypocritical villains in all his long gallery of portraits of men instinct with the virtues and vices of their kind. It is in the very text that, before the opening of the play—before the curtain rises upon it—Macbeth had not only thought of murdering Duncan, but had even broached the subject to his wife. Thus we find that the very first suggestion of murder comes from him on the occasion of his meeting with the witches, and the subsequent approach of Ross and Angus.

> Why do I yield to that suggestion,
> Whose horrid imag- doth unfix my hair, ...
> My thought whose murder yet is but fantastical?

"Macbeth's hypocrisy runs throughout the play, and there is no stronger instance of it than when in the presence of his wife he pathetically pictures the aspect of the murdered King and the innocent attendants, whose faces he and his 'dearest partner of greatness' had smeared with blood. He was a poet with his brain—the greatest poet that Shakespeare has ever drawn—and a villain with his heart, and the mere appreciation of his own wickedness gave irony to his grim humor and zest to his crime. He loved throughout to paint himself and his deeds in the blackest pigments, and to bring to the exercise of his wickedness the conscious deliberation of an intellectual voluptuary. All through the play his darkest deeds are heralded by high thoughts told in the most glorious word-painting, so that after a little the reader or the hearer comes to understand that the excellence of the poetic thought is but a suggestion of the measure of the wickedness that is to follow. Indeed, he conveys the hypocritical idea set forth by Mr. Lewis Carroll in 'The Walrus and the Carpenter,' when that skilled laborer was dealing with the oysters:

> With sobs and tears he sorted out those of the largest size,
> Holding his pocket-handkerchief before his streaming eyes.

"Macbeth was a Celt, and in every phase of his life his Celtic fervor was manifest.

"We are sometimes told that Shakespeare did not intend to make Macbeth a psychological study. He did make him so, and it is sufficient that we find his intent is the result for Shakespeare was not only the greatest dramatist and the greatest poet of all time, but he was also a psychologist of every phase of human character and human thought, and the accomplished and perfect master of every trick and turn of human thought.

"A poetic mind on which the presages and suggestions of supernatural things could work; a nature sensitive to intellectual emotion, so that one can imagine him even in his contemplation of coming crimes to weep for the pain of the destined victim; self-torturing, self-examining, playing with conscience so that action and reaction of poetic thought might send emotional waves through the brain, while the resolution was as grimly fixed as steel and the heart cold as ice; a poet supreme in the power of words, with vivid imagination and quick sympathy of intellect; a villain, cold-blooded, selfish, remorseless, with a true villain's nerve and callousness when braced to evil work, and the physical heroism of those who are born to kill; a moral nature with only sufficient weakness to quake momentarily before superstitious terrors; a man of sentiment and not of feeling. Such was the mighty dramatic character which Shakespeare gave to the world in Macbeth."

When Sir Henry had finished speaking, the cheering of the students began again. All the professors of the college were present and many distinguished visitors. In the front row sat Miss Terry, and with her were her daughter, Ailsa Craig, and Julia Arthur.

SPEECH IMPROVEMENT.

The American Society for the Improvement of Speech met recently at Carnegie Music Hall. Professor Moyne, the president of the society, presided. Colonel Sprague, president of the Union Dime Savings Bank, spoke upon the business importance of distinct speaking.

Alfred Ayres, the verbalist and orthoepist, spoke of the essentials of correct pronunciation. In the first of these, clear articulation, he believed Americans surpassed inhabitants of the British Isles, because it depended largely upon latitude. The inhabitants of Southern Europe—Spaniards, Italians, Greeks and Turks—speak with greater distinctness than those who live in Northern Europe. Mr. Ayres said the second essential of correct pronunciation was the correct placing of the accent as given by the dictionaries or laid down by the best usage. Mr. Ayres gave many examples to illustrate his themes, and concluded by warning his hearers not to draw their fine pronunciations too fine. There was no use in astonishing one's auditors by pedantic self-consciousness. To be approximately correct and still keep within the range of one's auditors was preferable to surprising them.

NO TROUBLE OVER GENTLEMAN JOE.

There is not any probability of a disagreement between Rudolph Aronson and M. B. Curtis over the farce Gentleman Joe, notwithstanding reports to the contrary.

Said Curtis Bond yesterday to a MIRROR man: "The paragraphs printed in certain papers concerning an alleged quarrel over James T. Powers are without foundation. Mr. Curtis is amicably disposed towards us, and, in fact, has signed a paper surrendering all his claims to the Aronsons."

James T. Powers was to have gone to London to see the performances of the piece there, but it was decided later by the management that the trip was not necessary.

SCENES FROM CURRENT PLAYS.

DELLE JACKSON. H. GREIN. R. A. COVERDALE. H. H. WINSLOW. NELLIE MCHENRY. JULIA GLOVER. JOHN DEBSTER. ETHEL TYLER. HENRY MOORE. LAURA BENNETT. HENRY LAURENT. J. B. DELCHER. C. P. MORRISON. W. E. RITCHIE.

GRAND OPERA HOUSE: THE BICYCLE GIRL. ACT III.—THE BICYCLE MEET.

From a flash-light photograph made especially for THE DRAMATIC MIRROR by Joseph Byron.

CORBETT AT REHEARSAL.

For the past three weeks Corbett has been hard at work with his new company rehearsing A Naval Cadet, the play in which Manager Brady predicts he will make an unqualified success. There is certainly no good reason why a man who has once been a pugilist should not aspire to histrionic honors, provided he does not base his claim to recognition solely upon his pugilistic triumphs.

This year Corbett comes before the public with no adventitious heralding. He desires simply to be known as an actor and to win his way solely through such talent as the critics may find him to possess.

A MIRROR reporter dropped in at the Grand Opera House one morning last week while A Naval Cadet was being rehearsed. The handsome "Jim" was in the centre of the stage with little Annie Blancke, who plays the soubrette part. The scene was on shipboard, and the distant blowing of a foghorn was supposed to be interrupting their courtship.

Corbett would gaze lovingly into Miss Blancke's eyes and begin to unbosom himself when Charles T. Vincent, the author of the play, who was looking after rehearsals, would bellow through his hands in approved imitation of a foghorn.

"I want to tell you, my dear Miss Dolly ——"

"What?" Miss Blancke would ask naively.

"How much I love you —— " (blast from Mr. Vincent).

"I did not catch your last remark," Miss Blancke would begin in a most tantalizing way.

"I said that—that I adored you" (another blast from the horn).

And so on through an admirably conceived little scene which Corbett and Miss Blancke acted in the most natural and easy manner imaginable. The contrast between the two was in itself funny, Corbett with his handsome, stalwart build looking a veritable giant by the side of the fragile, pretty little woman.

In another scene, Corbett and the two men he was acting with came to a dead standstill.

"Well, why don't you go on? What's the matter?" asked McKee Rankin, who is staging the play.

"I'm waiting for my cue," said Corbett, cool as a cucumber.

"I gave you your cue," said one of the actors.

"No you didn't," answered Corbett. "You should have said 'Yes, and I think so too.'"

Whereupon the manuscript was consulted by Mr. Rankin who exclaimed, "By Jove! Jim, I believe you know every line of the play."

In the last scene representing an underground den in Paris, Corbett has a struggle with a burly ruffian who smashes a chair over his head, draws a knife upon him and then clinches with him hand-to-hand. This promises to be the most realistic fight ever seen on the stage. It makes one's blood run cold to see the chair go smashing into splinters over Corbett's head.

"I have been on the stage a good many years," said Mr. McKee Rankin, "and I never saw anything like it. They go at it like mad bulls, and you think one of them is surely coming out of it with a smashed head and two black eyes. The best stage fight I ever remember to equal it was in Billy Florence's revival of The Ticket-of-Leave Man in 1868. I played Hawkshaw and Florence was, of course, Bob Brierly. When we got together we used to pummel each other till the gallery went wild. But that fight wasn't in it, so to speak, with Corbett's realistic struggle in this play."

"But it is not this exciting scene that is going to carry the play," continued Mr. Rankin. "Corbett's acting will do it. Let me tell you that in the whole course of my professional experience I never saw anyone who had accomplished so much in a short time, who was so quick to learn, who had so much natural ease and instinctive stage sense as Mr. Corbett. He is a wonder. Why, sometimes he stops a scene to say, 'Don't you think this would be better?' and for an actual fact every suggestion he makes is sound and good. He will surprise everyone this year, and he will open the eyes of those who sneer at the pugilist's being able to act. I have had some experience, and I prophesy that James J. Corbett will one day be recognized as a admirable light comedian."

WOMEN ACT BEFORE WOMEN.

Members of the Professional Woman's League appeared last Thursday in a one-act comedy by Charles Barnard called Makepeace Joy. The characters, bizarrely christened Experience Sweet, Hosea Peabody, Deliverance Greenleaf, and Peletiah Hawthorn, were assumed by Helena Chalmers, Sadie Stringham, Ada Winnie, and Jennie O'Neill Potter. Two recitations by Mattie Ferguson enlivened the entertainment. The audience, made up of ladies of the League, included Mrs. Sydney Rosenfeld and Mary Stone, the author of A Social Highwayman.

FOR HER SAKE.

This is the title of the new play that Edwin Gordon Lawrence is to produce next season. It is a romantic Russian drama in four acts, and will introduce Mr. Lawrence in the character of an impetuous young army officer.

Special scenery is to be prepared and a strong production is promised. The company will open at the Leland Opera House, Albany.

FRANK MURRAY JOINS MANSFIELD.

Frank Murray, the well-known manager and agent, has joined Richard Mansfield's business staff. He will be the business manager of Mr. Mansfield's tour, which opened at the Chestnut Street Theatre last night. Mr. Mansfield comes to the Garrick Theatre, this city, next week, and will present one new play, The Story of Rodion, the Student.

ANOTHER WAR PLAY.

A Woman of War, dramatized from a novel of that title by Gen. Felix Aynas, was produced in Baltimore last Wednesday by amateurs of that city for the benefit of a local charity. The adaptation was made by Louise Mallory, dramatic critic of the Baltimore *American* and author of a comic opera, Patapsco. This play deals with actual events that transpired during the siege of Port Hudson. It was warmly applauded.

THE MERRY COUNTESS FIASCO.

The Marie Jansen Comedy company died a sudden death. The Garrick Theatre, where the company was presenting The Merry Countess, was dark last Wednesday evening on account of the refusal of the members of the company, most of whom had received no salary since the opening, to go on.

The backer of the enterprise was Henry J. Hahn, said to be a well-to-do wall paper manufacturer of this city. Frank Steiner, who figured as the senior partner in the concern, had no money. But matters went badly from the start. Contractors had difficulty to collect their bills, and on the opening night serious trouble threatened when the dressmaker of the star presented her bill for $1,128. A compromise on this was reached and the first performance was given. But the play failed to please, and the business was disastrous. The theatre's guarantee fell short by several hundred dollars, and it was the attempt to make this and other claims good that brought about the collapse.

On Wednesday, after several postponements, Manager Hahn said he would pay salaries before 7:30 P. M. The actors waited an hour, and then, as Mr. Hahn did not appear, they went back to their dressing rooms. Manager W. A. McConnell, acting for Mr. Mansfield, urged the people to play that evening so that some compromise might be effected on the morrow, and all, it appears, were willing to do this except Marie Jansen.

Madame Von Katterlie, a German actress, who has already played the title role in the piece abroad, was ready to go into the enterprise as a partner, and actually arrived at the Garrick a few minutes after the audience had been dismissed with checks to pay off the members of the company and to guarantee further performances. She believes in the piece, and thinks it may prove a money-maker on the road, and it is still possible that she may make some arrangement to pay off the present indebtedness and take the play out herself.

Meantime the scenic artists and costumers have attached the only available effects.

MRS. CARTER'S PROFANE PARROT.

Mrs. Leslie Carter, the strong-armed heroine of The Heart of Maryland, has lost a green parrot commonly known as "Bingo" and blessed with a weirdly stumpy tail. Bingo disappeared from the actress's dressing-room on Tuesday night and she is offering lavish rewards to any one who returns him to her. Bingo must have originally belonged to some profane Portugese sailor, for whenever the bird condescended to articulate, his remarks were invariably in that tongue. Mrs. Carter discovered this through an accident. She went to a dinner where several Portugese gentleman were present, and she chanced to repeat some remarks which she had learned from Bingo. The effect on the men from Portugal was astounding. They blushed, coughed and choked, and a lady who also happened to understand Portugese hurried Mrs. Carter into a corner and said "Don't say another word." Bingo's early environment could not have been a godly one.

UNDER THE BLACK FLAG.

Marcus D. Carre, manager of a company pirating Trilby, recently wrote to Charles L. Romberger, manager of the Opera House at Dwight, Ill., for a date. Manager Romberger, knowing the nature of the company, refused to deal with Carre, and forwarded his illustrated postal card asking for the date to Howard and Doyle, of Chicago. These agents sent it last week to THE MIRROR. If all managers of theatres would follow Manager Romberger's example, piracy would soon end.

The J. C. Rockwell dramatic company is said to be pirating various plays in New England, among them The Rising Generation, for which they use the Barry Lithograph, although the printing displayed by this company, like that used by the average piratical organzation, shows signs of former use.

Frank Lang's company are pirating In Old Mizzoura, The Gilded Fool, The Professor's Love Story, The Middleman, In Old Kentucky, and Trilby in Iowa.

J. C. Speers, manager of the Odeon Theatre, Marshalltown, Ia., is evidently one manager in a score in the West. Mr. Speers will not play piratical companies, and is quick to unmask them when he finds them. He recently turned down the Empire Stock company, so called, under the management of one Huse N. Morgan, an organization that pirates Jane, Woman Against Woman, and other plays to which it has no right.

A. M. Hamilton, who is sailing through Indiana, has a repertoire consisting of In Old Kentucky, The Burglar, My Partner, A Celebrated Case, and The White Slave. By E. O. Clinton, manager of the Alexandria, Ind., Opera House, to whom Mr. Hamilton applied for dates, he was informed that he could not play in that theatre under any circumstances.

The Gypsie Warde company, under the management of Sickles and Erwood, managers of the People's Theatre, Port Huron, Mich., are pirating The Danites and Hazel Kirke.

The Crow Comedy company is pirating The Plunger, Trilby, Little Lord Fauntleroy, and Jane in Iowa.

On the very same night that Gustav Frohman's company played The Lost Paradise in Meridian, Miss., a piratical company calling itself the Morris company, gave a performance of the same play in West Point, Miss.

Frank Borroughs, manager of the new Erie Theatre, Pennsylvania, is pirating My Partner, Nobody's Claim, Gold King, and other plays. Howard and Doyle, the agents for Mr. Borroughs' stolen repertoire, will take legal action.

A person, known as Owen Bartlett, is pirating Caprice, Held By the Enemy, Jane, Dad's Girl, Kidnapped, and Staff of Diamonds in the Western States.

The Hennessy-Laroyle company are in the southeastern part of Texas, pirating Forgiven, for which they are using lithographs of Fred. Bryton, Incog., and By Wits Outwitted, which appears to be Other People's Money, recently produced by Charles Dickson.

IN OTHER CITIES.

DETROIT.

The Masqueraders opened at the Detroit 18 with a large audience in attendance, who apparently thoroughly appreciated the really clever acting done by the particular Frohman co. who has the play in hand this season. The work which called for the most praise was done by Mabel Bert in the role of the heroine, Dulcie Larondi, Forrest Robinson as David Remon, Charles Bowser as Lushington and Cecil York as Sir Bice Skene, although it could be truthfully said that the entire cast did well. The play, although new in Detroit, is well known to metropolitan theatregoers, and its rather peculiar story need not be repeated here. It belongs to the cynical order of plays, clever in construction and sparkling in dialogue, which for the time being have found a foothold on our stage and numerous followers. Nevertheless the true note is not in them, and if the discord jars on sensitive ears, let us be thankful that they are but ephemeral things echoing a few of the false chords of the day we live in, but taking no real place and making no lasting impression on the legitimate literature of the stage. It would be classed in the same category as The Second Mrs. Tanqueray and Lady Windermere's Fan, although it is in a way totally unlike either of these plays. It is probably the author's endeavor to have his play point a moral, or a good many morals, and in some instances it is so pointed as to be painfully evident to the dullest, as the folly and consequent suffering entailed by a marriage for money, which we are made to feel in the case of Lady Skene. We must confess, however, that the author leaves us a good deal in the dark as to just what his idea is, and we feel when the curtain falls on the last scene a good deal like when we come to the last page in one of the late novels, as though the author had left us some of his work to finish, and, as in the case of the lady and the tiger, we don't know just how to end it. Moreover, there is something which the most blase theatregoer objects to in the most thrilling scene being made to be a game of cards with the heroine for the prize, and the hero one of the players. The fact that Remon wins, and the villain is not considerate enough to commit suicide, gets us into a hopeless tangle, out of which the author himself was unable evidently to extricate us. The Masqueraders, as the title of the play, is certainly a misnomer, as it suggests no idea whatsoever of the character of the play. However, it is decidedly clever in its style, suits a large contingent, and what more do we want.

The Masqueraders is running all week at the Detroit. The following week will be divided between Clara Morris and Thrilby.

The big theatrical event of this week in Detroit is the opening of the Lyceum, which occurred Monday evening. We had expected that the theatre would be redecorated and refitted, but was scarcely prepared for a change so complete, or a renovation on so elaborate a scale. E. D. Stair, manager of Whitney's Opera House, and who will also hereafter conduct the Lyceum, has had the latter theatre in charge for the last four weeks, during which time he has kept a large contingent of workmen hustling to have the house ready for the appointed opening evening. By extra lively work it was finished, and to Joseph Murphy was assigned the honor of giving the initial performance in the Lyceum under its management and in its beautiful new attire. It is now probably the prettiest theatre in the State. It was originally planned and built on beautiful lines, but the decorations heretofore were of a gloomy, sombre cast, which have now given way to tints of the brightest, most delicate hue. A soft blueish green color delightfully and artistically affected with aluminum trimmings, is the prevailing tone of the walls. The ceiling is in soft changing shades of brown with floral decorations. The boxes have been entirely refitted, artistically harmonizing with the rest of the house. The new drop-curtain represents the Mount of the Holy Cross, Colorado, and is the work of Charles F. Thompson. It is certainly the finest thing of its kind in the city. This description will not be complete without a word about the foyer of the theatre, which is spacious, and now, with its elegant new furnishings, an extremely attractive place in which to linger. One of the rooms off the foyer has been cosily fitted up in Turkish fashion as a smoking-room for gentlemen. The Lyceum was always the most commodious theatre we have, as well as the one with the best stage. It is now also the most comfortable as well as the most elegant in appearance.

The new management propose to run the rejuvenated Lyceum as a popular price house, and it is evidently going to fall in line with the other popular price theatres in the matter of Sunday performances, as we notice that Rush City, which follows Joseph Murphy's week's engagement, is announced to open Sunday, 24.

Davis and Keogh's The White Rat is the play which is this week doing the big business at Whitney's, which this theatre has become proverbial for. It opened on Sunday, 17, and is the attraction offered all week. It is a fairly good show of its kind, and is in the hands of a competent co. Numerous diverting specialties are, of course, introduced, which never fail to please. Next week the stage at Whitney's will be occupied by Rory of the Hill.

The Great Brooklyn Handicap is on at the Empire 17-23. This play possesses more than usual interest for Detroiters for the reason that the author, Alice E. Ives, is of our city formerly, as is also Manager Mittenthal. Mr. Mittenthal has this season abandoned the part of the hero, Howard Clews, for that of the banker, Luther Clews, which role he fills admirably. His co. is a good one, the play is splendidly mounted, and is deserving of the success which it is having here this week. It will be followed on 24 by The Scout.

The original intention of the managers of the Capitol Square was again put in motion on the 17, when the "continuous performance" style of entertainment was once more resumed. The opening attractions were McKee Rankin's society drama, The Runaway Wife, and the Horace Vinton Vaudeville co., supporting Eda Clayton. It is intended that the drama will be changed weekly, as well as the vaudeville programme, and the performances will be from 1 o'clock to 5 and from 7:30 to 10:30. KIMBALL.

JERSEY CITY.

Cora Urquhart Potter and Kyrle Bellew began a week's engagement at the Academy of Music 18-23, in repertoire. The first play presented, 18, 19, was The Queen's Necklace. The engagement had been looked forward to with a desire to encourage the home management to bring to this city some of the big, expensive attractions, but there was a feeling of disappointment after the first night. The play was a success, so far as scenery and costuming went, but the stars and the co. were not a success. Mr. Bellew had little to do, and that is why he was a disappointment; Mrs. Potter did not come up to expectations, and the support was weak. The announcements stated that the engagement was under the management of Augustin Daly, and that fact probably led the patrons to expect more than they had a right to look for. Charlotte Corday was presented for four performances, commencing 20, and it was a fine treat. Mr. Bellew's Marat and Mrs. Potter's Charlotte brought them before the curtain at the end of each act. The co. appeared to good advantage, and the play was handsomely and correctly mounted. Camille was presented 22 and it redeemed the first part of the engagement. Altogether the engagement of these two clever people and their co. was a success. The houses were big all week at advanced prices. Humanity 25-30; Chauncey Olcott Dec. 2-7.

Peter von Finkelstein Mamreov lectured at the Academy of Music 17 to about twenty people on "Palestine." He was assisted by a number of young men and women all rigged out in the flowing robes of the East. The lecture was a fine one.

Gus Heege has entirely recovered from his long sickness, and was in fine form during his engagement at the Lyric Theatre, Hoboken, 15-16. A Genuine Youtleman has been touched up here and there and new specialties introduced. Jacob Litt, Fred Peel, and Manager Whitley were on hand and glad that they had resumed traveling again. At the performance 16 the doctors of the hospital where Mr. Heege had been confined during his siege of sickness in this city occupied a box.

Stag performances in this city among the big clubs are all the rage now, each one striving to out-do the other. The Palma Club gave one in their pretty theatre 16, and those appearing were Shayne and Warden, sketch; Lottie Lonsdale, ballads; Miss Gautier, a fine dancer; Mlle. Otillie, song and dance; Sadie Fox, serio-comic, and the Deltorci Brothers, eccentric musical clowns.

Harvey Eakins, stage machinist of the Potter-Bellew co., and his handsome scenery for The Queen's Necklace, left here 20 for Chicago.

Handsome Dan McCarthy and his co. gave four performances at the Lyric Theatre, Hoboken, 19-23, appearing in The Cruiskeen Lawn, The Rambler from Claire, and The Pride of Mayo to fair business. Dan's co. this season is all right, Lon Ripley being the bright soubrette.

Ettie Henderson complains justly and bitterly of an act of vandalism on the part of somebody in her pretty theatre, the Academy of Music. A whole row of seats in the balcony has been cut to pieces. The upholstery is ruined, and the frames of the seats are defaced. Mrs. Henderson is at a loss to account for such an act of malicious mischief.

Edward W. Cook, who had been a long time with H. R. Jacobs, is now advertising agent of the Lyric Theatre, Hoboken, and is doing good work there.

The Jubilee Singers gave a fine concert at the Tabernacle 18, to fair business.

Edward Goodman, late advance of the Spider and Fly co., and who has been sick in Hoboken for some time, is able to be out again, but he hobbles about on canes.

The Schubert Glee Club will give the first of a series of three concerts at the Tabernacle 26.

Gus Heege has a native born Swede in his co. Charles Danbury, who plays the part of Pete. Mr. Danbury has been with the co. two weeks.

A local reporter states in his paper that Florence Bindley is credited with a desire to elevate herself into "genteel comedy," and that it will be awful for her to break away from blood and thunder melodrama." The writer of the above is not aware that Florence Bindley is one of the best and most versatile soubrettes on the stage to-day, or that I stated in my MIRROR letter some weeks ago that Miss Bindley had purchased a German comedy of much merit, which is to be produced next season on a lavish scale.

Ed Maas, of the Capital co., of this city, reports business with his co. as very good.

Mrs. Potter and Mr. Bellew will appear in Romeo and Juliet during their next New York engagement.

Manager Hartz, of the Lyric Theatre, Hoboken, is making extensive preparations for the engagement of Minnie Maddern Fiske at his house, 29-30.

Conreid's excellent co. will be at the Lyric, Hoboken, 21-23. Manager Hartz had another attraction booked for this time at his house, but as they wished to change their route, Mr. Hartz kindly consented to cancel, and then made arrangements to play the German co. The musical farce, My Son, will be presented 21, the stirring war play, The Wizard of Ravine 22, and Sudermann's great play of Honor 23.

The Derby Mascot, with Katie Rooney and a big specialty co., will open at the Lyric Theatre 25-27.

Eight Bells will be the Christmas attraction at the Academy of Music.

Business at our local theatres, 18-23, has been excellent. WALTER C. SMITH.

ATLANTA.

The attendance at the Cotton States and International Exposition continues to increase, and of course this benefits the theatres very materially. At the beginning of our great show it seemed to appear for the moment that our playhouses were not sure of deriving much benefit from the Fair's attendance, but now, on the contrary, things have changed very considerably for the better, and several houses are enjoying returns such as they have never had before.

Audiences of splendid proportions witnessed at Henry Greenwall's New Lyceum Theatre Hanlon's Fantasma. It had been a long time since their last visit, but they seemed not to have been forgotten. George H. Adams was particularly good in his comedy roles and was hilarious enough to keep his auditors storming with applause.

The City Trocadero, with its great capacity, turned crowds away early in the evening, and the bill put on by its enterprising manager, W. J. Holpin, proved by far the most popular yet upon its stage. Papinta in her myriad dances was never seen to better advantage and was enthusiastically encored.

A. M. Palmer's co., presenting Trilby at Henry Greenwall's New Lyceum Theatre, is displaying its S. R. O. sign early every evening, and the interest in the play evidently does not abate. The production is a thoroughly pleasing one, and one of the great reasons is that the co. is truly an adequate one.

The Casino is the latest addition to the town's theatres. It is quite attractive, and the bill put on the opening night contained some unusually good specialties. A good-sized audience attended the opening.

At the MIRROR'S Exposition office in the Constitution Building, on the grounds, the following professionals registered early this week: George H. Adams, Mrs. George H. Adams and Tonina Adams (all of the Fantasma co.); Lee Reinheimer, of the Richmond Theatre; Alice Butler and Gertrude Augarde, Douglas Lloyd and George H. Trader, members of William H. Brady's Trilby co. A later caller was Henry S. Alward, business-manager The New Boy, under the direction of Gustave Frohman, who was en route to Savannah, where his co. plays shortly. Mr. Alward informs me that before the season closes he will be here, together with his co., to allow us the privilege of witnessing its first presentation.

For the first time upon any stage the Adler-Carter Opera co. presented The Patriots here 18. The first act is, in a way, introductory, and leads up to the historic Boston tea party, where the patriots, disguised as Indians, throw the tea overboard into Boston harbor. The second act presents the battle of Lexington, which is the climax, and in the third the signing of the Declaration of Independence is brought about. At the opening the scene shows a popular tavern near the wharves, with Boston harbor in the distance. The second is that of a fort with cannon and the other necessary paraphernalia. The third is the outside part of the old State House in Philadelphia, and through the windows the signing of the Declaration of Independence is shown. The principals, taken as a whole, made the most of their parts, and were: Helen Rainsley, Nellie Braggins, Mr. Kenyon, Marion Singer, Warwick Gaynor, Phillips-Tomes, Mr. Clifton, A. W. F. McCollin, and Miss Bishop. The choruses gave evidence of careful training and were very good, musically. The co. will probably play a five weeks' engagement before closing here.

The next attraction at Henry Greenwall's New Lyceum Theatre is Marie Wainwright. Handsome posters already greet one at every turn, and the outlook of her engagement is indeed promising.

The Fatal Card, for the first time upon our stage, was given 18. The great success of the piece in New York naturally raised the expectations of the audience to a high pitch, but they were very fully realized.

Harry Franks' New Imperial has not yet been opened to the public, but I understand that within a very, very short time it will, and expects to get its full share of the wonderfully large patronage that is being bestowed upon the Exposition. ALF FOWLER.

ST. PAUL.

At the Metropolitan Opera House Clara Morris supported by J. M. Colville and an excellent co. under the management of Jean H. Williams produced Raymonde, Article 47, Miss Moulton, 18-20. A large and fashionable audience greeted Miss Morris on her re-appearance at the Metropolitan after an absence of three years, an audience that enjoyed and expressed their appreciation of Miss Morris as an exceptionally strong emotional actress in her admirable and artistic portrayal of the part of Raymonde, its first presentation in this city. Miss Morris evidenced a natural and true conception of the character, which she depicted with intense force and execution and vitality, aided by her personal magnetism, that kept her auditors enrapt in attention through the play, and elicited demonstrative applause. Mr. Colville made a most favorable impression in his excellent work as Commander Montoglin, a strong impersonation that showed him a polished and finished actor of decided merit, and won for him noticeable recognition. The Madame Guichard was an artistic and delightful piece of acting. She played the part with dash and vigor that carried everything before it, her comedy was consistent with the character and thoroughly enjoyable. She scored a hit in the part. Howard Covency as Monsieur Alphonso, Walter Walker as Reneye, do commendable good work and deserve favorable mention, also little Margery Valentine as Adrienne. The performance gave general satisfaction. Advance sale good. William C. Andrews co. My Wife's Friend 21-23; Robert G. Indersoll night 23; Primrose and West's Minstrels 24-27; Joseph Jefferson co. 28-30.

At Litt's Grand Opera House Jacob Litt's excellent co. produced Shaft No. 2 17-23; opened to a packed house; S. R. O. and many turned away. The play has been practically rewritten by Clay Greene, and there are numerous changes both in the lines and business since its first production at the Grand. In the third act the electrical effects are wonderful and simply marvelous; the storm scene is decidedly realistic. Frank Losee as Jim Rathburn, the hero of the play, gives a manly and masterly interpretation of the character that won for him unbounded applause and repeated curtain calls. Marion Elmore played the part of Judy O'Rourke in a manner that caught the house. Miss Elmore is a very clever actress and any part she assumes is played well and made the most of. Carrie Elberts is a pleasing and attractive actress. As Marion Dale, Jim's sweetheart, she made a very favorable impression and won the hearts of her audience at once. Ben. D. Deane was excellent in the role of Samuel Edison, playing the part in a neat and impressive manner. W. H. Murphy was decidedly good in the role of Alfred Nelson and met with noticeable favor. G. W. Robeling was excellent as Teddy O'Rourke. Lizzie Creece as Mrs. Rathburn, J. H. Gilbert as Hiram Ely also deserve favorable mention. The performance took well and gives promise of a good week's business. Charles H. Yale's Greater Twelve Temptations co. 24-30.

Frank Losee and Marion Elmore are great favorites with St. Paul theatregoers, and met with a very cordial reception on their appearance on the stage in Shaft No. 2.

Manager Jean H. Williams, of Clara Morris co.; Managers George H. Nicolai and Charles R. Sturges, of Ward and Vokes co., and R. F. Rutledge, representative of Shaft No. 2, report their cos. having done an excellent business this season so far.

GEO. H. COLGRAVE.

LOUISVILLE.

Commencing 18 the attraction at the Grand Opera House was Captain Paul, a realistic nautical drama of romantic kind, which was handsomely mounted and excellently well played. Lost Paradise will be given at the Grand Thanksgiving week.

At the Avenue The Derby Winner, with its racing scene, thoroughbred horses, attractive specialties, etc., filled week of 18-23. Commencing 25 Killarney.

Katie Putnam, assisted by Herbert Cawthorne, in The Old Lime Kiln will be the attraction at the Temple 22, 23; Satanelli 25.

At the Buckingham Field and Hanson's Drawing Cards gave a good show. Flynn and Sheridan open for a week commencing 25.

Rice's 1492, with the Kilanyi pictures, Bessie Bonehill and Richard Harlow featured, was presented 18-20, and followed by Sol Smith Russell for the remainder of the week, he appearing in Mr. Valentine's Christmas, An Everyday Man, and The Rivals.

Interest in the Melba concert Dec. 4 and the Damrosch Opera co. 7 & 8 at the Auditorium continues. Announcement of the change by the Damrosch co. from Lohengrin to Der Meistersinger, has caused a perceptible increase in the sale of tickets, the latter opera never having been sung here.

Walter L. Main's Circus closed its season at Glasgow 15. An attachment was levied against its belongings by a former partner of Main.

Eva Swinburn, of the Rice and Barton co., abruptly left that organization during the engagement at the Avenue, alleging bad treatment upon the part of Mr. Barton, which he denies. She secured an engagement at the Buckingham, and Marie Griffiths is now playing her old part.

Mrs. John T. Macauley, at a recent meeting of the Woman's Club, read an excellent article on Modern Criticism. The subject was handled in a masterly manner and excited favorable comment.

Special interest was felt in the appearance of the 1492 co. from the fact that Lewis Williams, a former Louisvillian, possessing a fine baritone voice, was heard in the part of Columbus.

Pain, the fireworks man, has effected a compromise settlement with the G. A. R. committee. It will be remembered that during the reunion here in September one of the special features of the entertainment of the visitors was to be an elaborate pyrotechnical display from barges on the river. As a matter of fact it was a very tame affair and there was much dissatisfaction in consequence, and payment of the contract price was withheld.

The Hon. David B. Hill will lecture here on Dec. 4 under the auspices of the Southern Lyceum Bureau.

R. S. Brown, a prominent railroad man, formerly associate manager with John P. Reilly, of the Avenue, has returned from the South, where he secured for his line many of the members of the disbanded Ringling Circus, who are on their way to their homes.

Your correspondent had the pleasure of meeting ex-Manager Reilly on Broadway in New York upon the occasion of a recent visit. He expressed himself as being upon Easy Street, and sent regards to numerous friends in Louisville.

Al Spink, of The Derby Winner, was injured during the engagement at the Avenue by a kick from a refractory horse, one of the "actors" in The Derby Winner.

The 1895-96 annuals issued by the Auditorium management have been distributed. They are artistic evidences of the printer's art.

CHARLES D. CLARKE.

MILWAUKEE.

Primrose and West's Minstrels played a very successful engagement of four nights and two matinees at the Davidson 17-20. This is the first time in several years that a minstrel co. has played longer than one night in Milwaukee and then only on Sunday. There are many people who enjoy a good minstrel show who do not go to the theatre on Sunday, and they were given an exceptionally good performance by this co. The first part, barring a few jokes of uncertain age, was the best seen here in years, and Millar Brothers Diorama a pleasant substitute for the usual after piece. The Twelve Temptations started in for a big week at the Bijou 17, opening to S. R. O. at both performances. Mr. Vale always has a number of first-class specialty people with his co., and this year is no exception, but he should hold them down in their acts, as they are too broad and suggestive at turns; this refers particularly to Harry Le Marr's specialty in the third act.

Mrs. General Tom Thumb's Lilliputians at the Academy 17-20 have attracted fair-sized audiences. Horwitz and Bower's act takes well at each performance.

Little Christopher is the attraction booked at the Davidson Thanksgiving week, followed by Joe Murphy Dec. 1-4 and Human Hearts 5-8.

Darkest Russia will be at the Bijou Thanksgiving week and should do well, as it made a good impression when here last season at the Academy.

Business is good at the Pabst and the stock co. is rounding to in good form. Colonel Ingersoll delivers his lecture on The Foundation of Faith 21, which will be listened to by a large audience, judging by the large sale of tickets so far. E. T. MCDONALD.

GALVESTON.

Thomas W. Keene is a regular and welcome visitor to these shores and his engagement at the Grand 11, 12 in Louis XI., Richelieu and Richard III. was a source of pleasure to his friends and admirers; particularly is this applicable to his impersonation of Louis XI., which is in most respects a masterly performance and easily outranks his other characterizations at all points. The co. in support is efficient and contains several particularly reliable members of many years' association, prominent among whom is Frank Hennig, who has risen to the position of leading man, and who fills his office well. Business was fair. Spider and Fly 13 caused scarcely a ripple of interest and the few people witnessing the performance envied the more fortunate absentees. The performance was decidedly inferior and deserved the indifferent reception accorded it. Its successor, Charles Alvin Joslin Davis, succeeded better in a pecuniary sense, though by what right would be difficult to determine. Presumably the diamond exhibit retained its potency though it must be confessed that the patronage extended was by no means confined to the class popularly supposed to be attracted by such methods.

Frederick Warde is underlined for 18, 19, and special efforts are being exerted by the management to make the engagement an event of more than ordinary importance. Land of the Midnight Sun follows, and Cora Van Tassell will complete the week.

Billy Van's Minstrels were booked for last week but fell by the wayside, according to reports.

C. N. RHODE.

MINNEAPOLIS.

At the Metropolitan Opera House, My Wife's Friend was given its first production in this city 17, to a fair-sized and appreciative audience. The co. was fairly well balanced. William C. Andrews gave an acceptable rendition of the title role. Marion Giraux as Arminda Bartz, carried off the honors despite the fact that she was suffering from a severe cold. Alfred Livingstone and W. W. Plum were seen to decided advantage in their respective roles. Clara Morris 21-23. Colonel Robert G. Ingersoll 24.

At the Bijou Opera House, Ward and Vokes appeared in A Run on the Bank 17 to two very large houses and made an instantaneous hit. They have surrounded themselves with a very clever lot of entertainers, notable among whom are Lottie Moore, who caught the house with her dancing, Arthur Deagan in his imitations of the late J. K. Emmet, Joe Kelley in his amusing burlesque of Trilby and Johnny Page in his eccentric tumbling. Al Belman, who is gifted with a splendid bass voice, rendered several selections with marked effect. Emma Berg and T. Wilmot Eckert won hearty favor in their musical specialty, Master and Pupil. The performance throughout was one of the best of its kind. Shaft No. 2, 24-30. Hanlon's Superba played to the banner week of the season at the Bijou 10-16.

The cooler weather is having a marked effect upon the attendance at the local theatres and a good season is expected. F. C. CAMPBELL.

PROVIDENCE.

Alexander Salvini's engagement at the Providence Opera House 14-16 was one of the best of the season. His repertoire included The Three Guardsmen, Hamlet, and Ruy Blas. Each performance was witnessed by a large audience, and on Friday night Hamlet drew a packed house. The orchestra was forced to the wings on the stage, and the space usually occupied by it filled with chairs for the accommodation of the patrons. In speaking of the performance of Hamlet, the *News* says: "It was Hamlet only in the text which Salvini had committed to memory, without getting a full view of the great soul of the lovable prince, whose father's ghost urged on to final disaster." The critic of the *Journal*, in his review, said, "His Hamlet is a new one, and though forcible at times, is not an improvement over the conventional conceptions, because the text and the philosophy of the play do not justify his interpretation."

The coming of the New York Lyceum Theatre co. to this city has been looked forward to with great interest for several weeks, and the brief engagement played by this superb organization at the Providence 18-20 drew large and fashionable audiences. The repertoire consisted of The Wife, The Case of Rebellious Susan, An Ideal Husband and The Charity Ball, and it was, indeed, very gratifying to see these successful plays presented by so admirable a co. In brief, it was one of the dramatic events of the season. For the first half of the week beginning 21 The Fencing Master was presented by the Whitney Opera co., with Katherine Germaine, H. W. TreDennick, Harry DeLorme, Nella Bergen and others in the cast. James O'Neill will appear at this house 25-30 in Virginius, Monte Cristo, The Currier of Lyons and Hamlet.

If there ever was a doubt about John Kernell being a favorite here it has been shattered by this time, for his appearance at Keith's Opera House week of the 18 as The Irish Alderman drew very large audiences.

The farce introduced the star at his best, and his every move and remark created a hearty laugh. Specialties were given by Phil and Nettie Peters, George F. Marion, the Urline Sisters and Sam and Dave Marion. Frederick Hallen's Twentieth Century Girls co. is underlined for the week 25-30, and judging from the advance sale at this early date, business will be enormous.

At Lothrop's Opera House 18-23 the society drama, Divorced, was presented by Kate Dallas and a well-balanced co. Miss Dallas was very effective as Florence Grantley, and gave an artistic and finished interpretation of the part. Lora Addison Clift as Blanche Sterling, Cora Williams as Sallie Ann Waddles, Frank Dumier as Harry Grantley, Frederick Murray as James Gordon, and Park Hughes as M. T. Muggs played their parts capitally. During the second act Miss Williams introduced a song and dance in her pleasing way. The piece was nicely staged and the attendance for the week good. Thomas and Watson in Our Baby 25-30.

The Caledonians presented Kate Dallas of Lothrop's stock co. with a mammoth bouquet of white chrysanthemums and roses during her performance in Divorced 19.

Treasurer Herman Parkin, of the Westminster Theatre, will be tendered a benefit in the shape of a concert at the theatre Sunday evening, Dec. 22.

The management of Lothrop's Opera House has received communications from two organizations in the city asking that Edith Mai be placed on the boards once more. Miss Mai has been resting in this city for several weeks, and it is quite probable she may come out of her retirement.

Treasurer Arthur W. Stubbs, of Lothrop's Opera House, is spending all his spare time painting scenery and—envelopes in water colors.

Saint Saen's opera, Samson and Delilah, will be performed by the Arion Club of this city Dec. 3. The chorus will be under the direction of Professor Jules Jordan, and the soloists engaged to assist are Miss Stein, Carl Naeser, Mr. Ferguson, and Dr. G. R. Clark.

Madame Antoinette Sterling, the contralto, was advertised to give a concert here 21, but it has been indefinitely postponed.

Melville Stoltz has been in town the past week in the interest of Frederick Hallen's Twentieth Century Girls co. HOWARD C. RIPLEY.

KANSAS CITY.

Hoyt's new play, A Contented Woman, made the hit of the week at the Grand Opera House, playing to packed houses 17-23. Caroline Miskel Hoyt in the title-role was beautiful and charming throughout. Frank Lane as Cutting Hintz had a very strong part and made the most of it; among the other clever people in the co. were W. H. Currie, Will H. Bray, George Ober, and Rose Snyder. The piece was filled with clever thrusts at the strong-minded form of new women and sharp political points. Down in Dixie 24-30.

Iolanthe will be presented at the Coates 21-23 by a clever lot of children, under the management of Georgia Brown.

Tomkins' Black Crook played a good week's engagement at the Ninth Street Opera House 17-23, opening to packed houses. The entire performance was a good one, the ballet and specialties being especially strong. Miles, Kraske and Maerhoffer premier danseuses, were very fine, and the Rixford Brothers acrobats, and Bretoni transformationist, were also strong. Among the regular members of the cast, Madeline Marshall as Carline came in for a great share of applause. The Star Gazer 24-30.

There is a big advance sale for the Melba Operatic Concert at the Auditorium 22, and Camille d'Arville Opera co. 28-30.

W. H. Crane comes to the Coates 28-30 in his new play My Wife's Father.

Colonel Robert G. Ingersoll will lecture at the Coates Dec. 1 on "The Bible," and Louis James, a great local favorite, under the management of Wagenhals and Kemper, will open for a week at the Auditorium Dec. 2.

A great deal of musical interest has been aroused in the city during the last week, and a fine lot of talent has come to the front. The first concert of the Kansas City Symphony Orchestra, under the management of John Behr, conductor, was a splendid success, and filled the Coates Opera House with a large and enthusiastic audience 15. The orchestra of fifty-three pieces showed splendid training, and acquitted themselves remarkably well in a number of heavy pieces. Bernhard Listeman, violinist, was the soloist, and gave a remarkably fine performance of several very difficult technical numbers. The series will consist of seven more concerts, and the pecuniary success is assured by the large sale of season tickets. It is gratifying to note also that the second popular concert by the Philharmonic Orchestra, under the direction of Carl Busch, was an artistic success, and pleased a large audience at the Academy of Music 17.

An occasion of exceptional interest to the musical and social element of the city was the brilliant opening of the new Lyceum Hall 14, which was marked by the eclat of a fine concert programme splendidly rendered and the attendance of a most fashionable audience, which entirely filled the hall and gallery. Lyceum Hall has just been completed and is located on Ninth street, in the very heart of the city, and built in the most modern style. The seating capacity is six hundred, and it will be used principally for musical attractions and lectures. The splendid effect of the electric lights on the beautiful decorations of the hall made a picture of great attractiveness. The concert introduced Silas R. Mills, a basso of exceptional artistic finish and the possessor of a very sweet and pleasing voice, which he used in a manner as only an artist would know how. He was enthusiastically received. Charlotte Hungerford also made her first appearance here as a reciter, and held the constant attention of the audience in a number of well-selected short pieces, which were delivered in a charming manner and with perfect understanding. Her voice was clear and convincing, and the shading and expression of the different characters interpreted was very finished. Rudolf King, pianist, also appeared and added to his already strong reputation as a splendid performer.

Sanger's Royal Winter Circus opened at the Gilliss 17 to crowded houses and gave a splendid performance. FRANK B. WILCOX.

OMAHA.

Dramatically Omaha was a dreary waste 13-16, both of our theatres being occupied by lecturers or local amateur functions. At the Boyd, the most successful histrionically and in a marked degree financially was the engagement of the Robert Downing co. 17-20, presenting The Gladiator, Helena, and Othello. It would be a work of superrerogation to comment on plays or players, but we cannot resist unmeasured praise of plot, realism, rhetoric and situation in Sardou's sub-

lime tragedy of Helena. Eugenie Blair in the title role was an artistic, faultless, intelligent, portraiture of a character over-flowing with the contrariness of fire and tenderness, with passion and purity, of revengeful hatred and tender pity. Mr. Downing at times arose to great heights, while Mr. Ferry was at all times acceptable. In the final scene Helena was regally beautiful, exciting the admiration of all feminine auditors by her gorgeous costume of white satin, of which the tunic was studded with 3,000 Rhine stones, making an irridescent glistening of Eastern splendor. The S. R. O. sign was displayed before the opening of the doors at this performance, one Omaha club alone having taken 200 parquet seats. J. K. Emmett 24; W. H. Crane 25, 26; Emily Bancker 28-30; Colonel Robert Ingersoll Dec. 1. The Bostonians 2-6.

The Dazzler at the Creighton 17-20 to two immense and enthusiastic houses. The play has many new features, and frequent applause was accorded to the following entertaining people: Lottie Burke, a sprightly soubrette, as Kittie Starlight; Ida Marie Rogers, a pretty woman and fine singer, as Juliane; Raymond Finlay, inimitable as an Ezekiel Piper; Bobbie Ralston and George Leslie.

Mr. Newell tells us that Tompkins' Only and Original Black Crook 24-26 will show Omaha what The Black Crook really is, as he considers other companies mere imitators. The bookings for Walker Whiteside show a very successful engagement: 1492, 28-30; Down in Dixie Dec. 1-4; Fanny Rice 5-7; Joe Ott, The Star Gazer, 8-11. R.

DENVER.

Harry Corson Clarke was seen for the first time this season in a juvenile role, that of Graythorne, in Pink Dominos, which opened big at the Lyceum 17, and continued the bill for the week. It was a change to see Mr. Clarke without a wig, which his friends enjoyed very much. Of course, he was capital in the part. Graythorne's chum, Sir Wagstaff, was taken by Thomas M. Reynolds. Both he and Mr. Clarke gave some songs which made hits. T. Daniel Kelly played old Tubbs, and also introduced some songs, which were repeatedly encored. Miss Chamblin, Miss Izett, and Mrs. Cooke were all good, especially the latter as Rebecca. Mrs. Cooke is continuous in the wonderfully clever personations she shows Lyceum patrons. The entire co. made the performances one of the most entertaining yet seen week of 25-30.

Muldoon's Picnic, by the regular people employed at the Orpheum, interspersed with specialties, was the bill at that house week of 18-23. Robert E. Bell was Muldoon, and Thomas Leary, Mulcahy. Among the specialties were a Russian mimic, and Granger and Harding. The show seemed to please as usual.

Pauline Hall is a good all-round comic opera singer. She is surrounded by a co. of fair merit, and some do as much as the star to make Dorcas a go. It was well patronized at the Tabor week ending 23. Robert Downing week of 25-30.

The Bostonians open Tuesday, 26, at the Broadway for the rest of the week. They produce Prince Ananias.

There was some trouble last week at the Lyceum over the financial end of the business, but I understand that it has been satisfactorily adjusted by the appointment of Frank Taylor as treasurer, a gentleman mutually agreeable to both Mr. Clark and the party interested with him.

The subscription list for the Damrosch co. at the Broadway next month has opened, and there has been a good demand. The regular sale will take place Dec. 16. Single seats range from $1 to $5 with boxes $25 and $30.

Week of 25-30 the Orpheum management will begin a season of burlesque, having engaged the Marie Sanger Extravaganza co. W. P. PEABODY.

INDIANAPOLIS.

At the Grand Opera House 18-20 Helene Mora appeared in A Modern Mephisto to a good house opening night. Miss Mora was the recipient of applause and flowers in profusion, probably a reward for her voice, surely not for her acting. As the society villain, Sheridan Block easily carried off the honors of the evening by his clever impersonation. Rice's 1492, 21-23; For Fair Virginia 25-27; Otis Skinner 28-30; A Contented Woman Dec. 2-4.

At English's Opera House 19-21, Sandow and the Trocadero Vaudevilles opened to immense business, and deservedly so. Taken as a whole it is one of the best vaudeville performances seen here in recent years. Aside from Sandow, who, of course, proved the drawing card, and who was wondered at by all, the co. included the Five Jordans, M. O'Gust Amann, and others. The Detaulter 28-30.

At the Park Theatre 18-20, Sam T. Jack's Extravaganza co. opened in The Bull Fighters to packed houses. Specialties, living pictures, and a laughable skit, entitled The Bull Fight, are features of the performance. Of the co., Philippi and Robinson, La Moyne Brothers, and Kitty Palmer made individual hits. O'Hooligan's Masquerade 21-23; Hoss and Hoss 25-27; A Money Order 28-30.

At the Empire Theatre 18-23 Hyde's Comedians opened to the banner house of the season, standing room being at a premium. Principal attraction are: Fannie Mora, Lizzie and Vinie Daly, and others. The audiences went away perfectly satisfied. Gus Hill's Novelties 25-30.

Bert Dasher of Hoyt fame was in his native city the past few days greeting old friends and making new ones.

Mr. Fennessy, of the Empire Theatre, was one of our visitors this week.

Business at all the openings this week was good and deservedly so. G. A. REIKER.

NEW ORLEANS.

The simple announcement of the appearance of the old time favorite, Stuart Robson, was sufficient to draw to the Grand Opera House very large audiences, necessitating the exhibition early in the evening of the S. R. O. sign. It mattered little what particular play was to be produced, for all recognize that a delightful evening is sure to be passed at his performances. As Cato Dove in Forbidden Fruit he came up to the expectation of his audience and afforded any amount of laughter by the amusing situations in which he momentarily found himself placed. As Mlle. Zulu of the circus, Mrs. Robson highly pleased her audience. The senior lawyer of the firm, Buster, was well acted by Criptie Palmoni. Everyone in the troupe gave satisfaction.

Julia Marlowe Taber as Juliet in Romeo and Juliet proved that she is a remarkably fine actress and a charming woman. She is delighting large audiences.

A Ride for Life is here to satisfy the lovers of sensational melodrama.

The Elks gave their first "Social" of the season on Thursday night last, and it, indeed, proved a social affair to all who were fortunate enough to attend. The guest of the evening was Frederick Warde.

Hanlon Brothers' New Fantasma 24; Marie Wainwright Dec. 1; Lillian Russell 8. PETER STIFFT.

CHARLESTON.

The Digby Bell Opera co. 16 and matinee, to fair business. The co. is giving Nancy Lee in the new nautical opera by Fred Miller, author of Ship Ahoy. With Digby Bell, Laura Joyce Bell, Jesephine Knapp, Delia Stacey, and other well-known people in the cast, it is needless to say that the opera was sung and acted in a manner far above that of the average road co.

Fascinating Corinne and the Kimball Opera co. after an absence of three years, will appear in Hendrick Hudson, Jr., at the Academy 30, 21. Corinne being a honorary member of Utica Lodge of Elks, will be tendered a reception by the local members of the order.

Kate Claxton in a revival of the Two Orphans is underlined for 22, 23.

Matt L. Berry was in the city last week in advance of Corinne.

Digby Bell was entertained at a social session by the Charleston Elks, 16. Judge Cullom, the well-known rooter for the New York Baseball Club, was present, and presided. R. M. SOLOMONS.

SAN ANTONIO.

The attraction at the Grand Opera House the past week has been Thomas Keene in repertoire. He presented Hamlet, Richelieu and Richard III. to very large business. It was the first time he has played Hamlet here and the house was packed for this performance. His Hamlet was a rather uneven performance. While not lacking in merit in certain parts, it is by no means Keene's best character.

Charles Davis in Alvin Joslin 17 to a fair house. Mr. Davis announces this as his farewell tour with Alvin.

Fred Warde comes to the Grand 22, 23. He is billed to play Julius Cæsar, The Lion's Mouth and The Mountebanks. It is safe to say he will have good houses, for it appears this season that the theatregoers of this city at least show a disposition to patronize the higher type of drama. WILLARD L. SIMPSON.

CORRESPONDENCE.

ALABAMA.

ANNISTON.—NOBLE STREET THEATRE (R. St. John, manager): House dark week of 11-16. Fitz and Webster in a Breezy Town, billed for 23.——ITEM: John H. Noble the owner and R. St. John manager of Noble Street Theatre, are on a visit to New York and other cities. During their absence O. H. Parker of the Anniston Bag and Mill Co., has been looking after the house.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Ben S. Theiss, manager): William H. Morris in Lost Paradise 11 to fair business, one of the most finished performances ever seen here. Trilby matinee and night 12 to crowded houses, general satisfaction. Grau's Opera co. 13-16 in repertoire to good business. Creston Clarke 21: Hanlon's Fantasama 22, 23.

EUFAULA.—MORRIS OPERA HOUSE (Jacob Stern, manager): House dark 4-11.

GADSDEN.—KYLE'S OPERA HOUSE (Charles L. Leon, manager): Professor Fealy the noted phrenologist and mesmerist showed 14, 15 to fair audience. A Breezy Time 21.

TUSKALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): Dark week ending 23.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): Stuart Robson presented The Rivals to fair audience 16. Craig Graham Stock co. supporting Charlotte Thompson in the title role presented Jane Eyre 18, 19. Georgia minstrels, topheavy house 21. Marie Wainright 27.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): Digby Bell Opera co. 20 to excellent business. Creston Clarke 22; Grau's Opera co. week's engagement beginning 25.——ITEM: L. Gerstman is making a very efficient manager.

TALLADEGA.—CHAMBERS' OPERA HOUSE (George W. Chambers, managers): Robert J. Burdette gave his lecture, The Rise and Fall of the Moustache, at the Opera House, Thursday evening, under the auspices of the Young Ladies' Literary, Musical and Social Club.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): Land of the Midnight Sun 13 to a good house; good co. and appreciative audience.

NEWPORT.—THEATRE (Hirsch and Billingsly, managers): J. K. Emmet in Fritz in a Mad House to a packed house 14; performance good.

FORT SMITH.—GRAND OPERA HOUSE (J. C. Murta, manager): Marie Tavary Grand Opera co. 13, 14 and matinee; fair performance to small house. Clay Clement 21; Sinbad 22.——ITEMS: Madame Tavary's costumes, as well as those worn by the co., were common and much the worse for wear.—Madame Dowe made a great hit in Carmen, and should she ever return will be greeted with a large house.

CALIFORNIA.

STOCKTON.—YOSEMITE THEATRE (Adams and Newell, managers): Canary and Lederer's Passing Show 12 for the first time here; good performance; S. R. O. sign. Charley's Aunt delighted a big house 14; laughter and applause was the order of the evening. Elks' benefit 28; The Bostonians to follow.——AVON THEATRE (James J. Lent, manager): Post Dramatic co. did a good business for the week commencing 11. Ida Ashley (Vila Sayne), a former resident of this city, is with the co. May Nannery and co. open week of 25; Dailey Stock co. Dec. 2 and week; William Elleford will hold the boards Christmas week.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Bostonians closed a four-night engagement 16 playing as usual as usual here to packed houses. A. J. McIvor Tyndall 19, 20. Charles Frohman's Charley's Aunt co. 21-23.——BURBANK THEATRE (Fred A. Cooper, manager): A most artistic performance of Moths by the Frawley co. drew largely week ending 17. The Arabian Nights 18.——ITEM: Manager Frawley was the recipient of a charming little dinner given by the members of his co. at the Hoffman 12 in celebration of his birthday.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Hoyt's Contented Woman 11, 12 to fair business. The departure of Trilby and the coming of the Bostonians and De Wolf Hopper make business bad for lesser organizations. Coming: Charley's Aunt, which has played to frost in Frisco.——OAKLAND THEATRE (J. J. Collins, manager): Our Regiment week of 11; house well filled.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Joe Cawthorn in A Fool for Luck 14 to good business and a very enthusiastic audience. Charley's Aunt 19.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Bostonians 11, 12 to S. R. O. at advanced prices. War of Wealth 26.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Pauline Hall 15 in Dorcas to a crowded house. This was Miss Hall's first appearance in Pueblo, and she has made many friends and admirers.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Pauline Hall presented Dorcas to a large and well-pleased audience 16. The music was a feature of the play. Herrmann 18.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): John De Witt Miller, lecture on "Our Country's Possibilities and Perils" to fair business 13. The Fast Mail to big business 14. John De Witt Miller, lecture on "Love, Courtship and Marriage" to a small house 15. House dark 18-23. The Toreador 28; the Ariel Ladies' Sextette 29.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Home talent in a minstrel show to S. R. O. 16.——LYCEUM THEATRE (S. S. Simpson, manager): Simpson's Stock co. presented Danites to a good business this week.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Pauline Hall in Dorcas 13; S. R. O.; performance excellent. House dark 14-30; Herrmann 21; The Fast Mail Dec. 3.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The balance of the engagement of E. E. Rice's Excelsior, Jr., was played to crowded houses. This was particularly so on the closing night, 15, which was Yale night. About eight hundred students were in attendance, also a large party from Bridgeport. All the principals received numerous recalls and a profusion of flowers. Clever little Arthur Dunn made a great hit. During a topical song he made amusing reference to the now famous saying of Mrs. Potent—that she had rather send her sons to hell than to Yale College. Theresa Vaughn, who concluded her specialty by singing "Annie Rooney," made a big hit, being joined in the chorus by all the students, which sounded very nice. She was recalled again and again. So great was the success of this piece during the last few days that Manager Bunnell arranged for a return date 21-23. Madame Modjeska gave her farewell performance to New Haven 16 in an English adaptation of Sudermann's Heimath, called Magda. A large and fashionable audience was present, and all spoke in the highest praise of her and her admirable co. Hi Henry's Minstrels was the attraction 19, and the good performance given met with approbation by the medium-sized audience. Mr. and Mrs. Sidney Drew 20; Excelsior, Jr., 21-23; Minnie Maddern Fiske 25.——GRAND OPERA HOUSE (G. B. Bunnell, manager): The Rose Hill Folly co. drew well-filled houses 14-16. The burlesque sketches on either end of the show were very flimsy, but the olio sandwiched in between was very fair. Carl A. Haswin in his production, The Silver King, is the current bill 18-20. The opening 18 was all that could be desired, and star and co. received much well-merited applause. Barney Ferguson in McCarthy's Mishaps 21-23; Milton Aborn Opera co. week of 25-30.——ITEMS: C. E. Power, ahead of Minnie Maddern Fiske, was in town 19, also George Wadleigh, who is arranging for the return date of Excelsior, Jr., which is having an enormous advance sale.—Our local lodge of Elks are to give a minstrel show at the Hyperion Dec. 11. They will be assisted by the variety talent that are playing here on that date.—Walter Jones, who was transferred from the Excelsior, Jr., co. at the conclusion of their engagement here to the 1492 co., appeared with the latter one night, and then left through falling out with Manager E. E. Rice.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): McCarthy's Mishaps 15 introduced Barney Ferguson in his Irish drolleries and Marguerite Ferguson in clever dances. Hi Henry's Minstrels packed the house 18, and gave a meritorious performance. Joseph L. Barbour 19 delivered an interesting lecture on "Russia," interspersed with wit and statistics. 1492, 20; Silver King 21; Mr. and Mrs. Sidney 22; Gus Heege 23.

NORWICH.—BROADWAY THEATRE (Dodge and Harrison, managers): Modjeska, supported by a good co., including W. S. Hart, presented Mary Stuart 15 to a large audience. Owing to some caprice on the part of Modjeska, Mary Stuart was substituted at the eleventh hour for Camille, which by popular vote was chosen from the list of plays in the star's repertoire. Much disappointment was expressed at the change. The Bachelor's Baby, with Mr. and Mrs. Sidney Drew and a fine supporting co., including Sidney Booth, Herbert Barrymore, and other capable people, was given 16 to a small house, but which made up in enthusiasm what it lacked in numbers. The piece is a funny mixture of farce and society drama, and with less skilful handling would be decidedly weak, but Mr. and Mrs. Drew invest their parts with much vivacity, and the rest of the co. play in a delightfully droll manner. The whole co. were honored with a curtain call at the end of the play, something very unusual in Norwich. Salvini in The Three Guardsmen 22; Edwin Fosburg in Forgiven 28-30.——BRIED OPERA HOUSE (Ira L. Jackson, manager): Springer and Welty's Black Crook 18 drew a good-sized house. Night Owls next.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): A clever co. of local vocalists gave Pinafore to two large audiences 13, 14, under direction of C. Macomber, of Boston. House dark 15, 16. Special appearance of Walter Jones with 1492, 18. Mark Smith and several old favorites remain in the cast. The S. R. O. sign was out early. Walter Jones easily eclipsed the remainder of the co. House dark 19-22. Mr. and Mrs. Sidney Drew in A Bachelor's Baby 23; Jennie Moy, Miss Pygmalion 25; Minnie Maddern Fiske in The Queen of Liars and A Doll's House 26, 27; Oliver Doud Byron and Kate Byron 28; The Princess Bonnie 29; Alexander Salvini 30.——THE AUDITORIUM (Parsons and Jennings, managers): Springer and Welty's The Black Crook opened 14 for three days. Aside from Louise Montrose, the cast was inadequate, and business was poor. Ullie Akerstrom gave her newest plays 18-20 to satisfactory business. Diggins and Brock's Farcical comedians 21-23; Noss Jollity co. in The Kodak 25-27; London Bells, Thanksgiving Day.

NEW LONDON.—LYCEUM THEATRE (Ira M. Jackson, manager): Black Crook 19 to a fair-sized audience. Alexander Salvini in Hamlet to an elite audience 21. The co. is one of ability throughout. The entire seating capacity was sold out before the doors opened. Mr. and Mrs. Sidney Drew 25; Jane May, pantomimist, 27; Charles Cowles, Country Merchant, 28; James O'Neill Dec. 2; Town Topics 4.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Modjeska as Marie Stuart made her farewell visit here 14 to good business. Hi Henry's Minstrels 16 to large audience, giving satisfaction. The first part is a gem in minstrelsy. Ullie Akerstrom opened 21 her annual engagement to large audiences. Thanksgiving Day, matinee and evening, Carl Haswin in The Silver King; In Old Kentucky 29.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Rice's 1492, 16; excellent entertainment; very fair audience.

STAMFORD.—TOWN HALL (F. M. Briggs, manager): Dark 13-29, when The Silver King appears.——ITEM: Crolius Sisters failed to appear 18, and the manager here has heard nothing of them.

ROCKVILLE.—HENRY THEATRE (Murphy and Wendheiser, manager): McCarthy's Mishaps co. 20 to a small but well-pleased house. The Silver King 27.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Fay Foster 15; stormy night; fair-sized house; failed to please. The Kodak 20 also had bad weather and fair but pleased house.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): The Fay Foster Burlesque co. attracted a fair-sized audience on 14. The performance was mediocre, and did not meet with much favor. The Sawtelle Dramatic co., with their excellent orchestra, commenced a week's engagement 18. At their opening performance many were turned away, unable to obtain even standing room. Their repertoire includes Phœnix, Rosedale, Faust, Michael Strogoff, and The Streets of New York. The Silver King 25; In Old Kentucky 26; Sidney Drew in A Bachelor's Baby 28.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Akerstrom 14-16 failed to draw her usual crowd, and played only to fair houses. 1492 packed the house 19 however, and the advance sale for The Silver King indicated a big house on 22. Salvini 26 in Hamlet.——OPERA HOUSE (John Hanna, manager): The Gaiety Girl 18 for three nights opened to packed house, and gave a good vaudeville show at popular prices. Enid Mayo opens 25 for three nights in repertoire of comedy dramas.——ITEM: W. H. Sevan joined 1492 co. here, playing Ferdinand without rehearsal.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Fay Foster Burlesque co., owing to a criticism in a Waterbury paper, which has a large circulation, the attendance was very light. Glass Blowers canceled.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Lewis Morrison presented Faust 18; large audience. For Fair Virginia 19; fair house. Kellar 20; good business. Rhea 22, 23; Coon Hollow 28; Princess Bonnie 30.——BIJOU THEATRE (Charles V. Miller, manager): A Man About Town appeared 18-20; light houses. Gold King 21-23; Night Owls 25-27; Black America 28-30.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): A Ride for Life 14; performance cut owing to small house; steam locomotive feature very good. Digby Bell Opera co. 21; The Railroad Ticket 22.

GEORGIA.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): Fitz and Webster in a Breezy Time to a fair house, every one delighted.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (M. A. Baker, Jr., manager): Dark 10-17. Coming: News Boy co. 29.

COLUMBUS.—SPRINGER OPERA HOUSE (C. S. Springer, manager): Baldwin Melville co. came the second time this season 13; matinee and night, to large audiences. Stuart Robson 15 in The Rivals to large house. Railroad Ticket 19.

ALBANY.—GRAND OPERA HOUSE (Winberg and Rosenthal, managers): Entertainment by local amateur talent 14, attendance good. Lecture by James T. Bacon 18, small audience.

ROME.—NEVINS' OPERA HOUSE (James B. Nevin, manager): A Breezy Time 21; Creston Clarke 25.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Stuart Robson 14 in The Rivals to moderately large and delighted audiences. Owing to local entertainment for benefit of Baptist Church the audience was not as large as might have been. Corinne 26.

THOMASVILLE.—OPERA HOUSE (T. L. Spence, manager): Digby Bell 19 in Nancy Lee, excellently rendered to a small audience, deserved a large attendance.

GRIFFIN.—OLYMPIC THEATRE (J. D. Holman, manager): Fitz and Webster's A Breezy Time 26.——OLYMPIC THEATRE (J. D. Holman, manager); Creston Clarke 27.

SAVANNAH.—THEATRE (J. C. Shaw, manager): The mystifying Baldwins to fair business 13-16. Hanlon's Fantasma 18-20, deserving of better business. Scenery very good and well handled.——ITEM: M. C. Michell of Greenwall Circuit and manager of Atlanta Lyceum, accompanied by his wife, paid us a flying visit 19. Fifteen years ago on our local stage, George H. Adams now with Fantasma co. was presented with a diamond studded medal by Tony Denier.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Dark week ending 9. Stuart Robson 14 in The Rivals.

INDIAN TERRITORY.

ARDMORE.—KLOSKI OPERA HOUSE (L. W. Howe, manager): A Fatted Calf to a deservedly large and appreciative audience 14. Mr. Shirriff, the world-renowned whistler, took the house by storm.

IDAHO.

POCATELLO.—OPERA HOUSE (M. O'Malley, manager): Mahara's Minstrels 12 gave a good performance to a fair house; best colored troupe on the road. Tornado 15 to a good house; performance fair. Coming: Katie Emmett.

BOISE CITY.—COLUMBIAN THEATRE (J. A. Pinney, manager): Pauline Hall in Dorcas 8 was well received by an appreciative audience, and gave a fine entertainment to S. R. O.; 8700 house. Charlotte Tittell co. in A Woman of the World 11 to fair house. Mahara's Minstrels 13; Tornado 14; Katie Emmett 28.

ILLINOIS.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): Charles A. Gardner in The Prize Winner 12; good co.; played to a good-sized house. A Trip to Chinatown 16 to big business at advanced prices.——ITEM: Georgie R. Welles, late of the Other People's Money co., is at her home in this city for a few days.

BELLEVILLE.—TIEMANN'S OPERA HOUSE (L. E. Tiemann, manager): Elmer E. Vance's Limited Mail 13 to a good house; performance also good. Al. G. Field's White Minstrels 16 to a large and very well pleased audience. Charles H. Yale's Newest Devil's Auction 17 to a large audience; performance excellent. Delmonico's at Six 21; Fanny Rice 24; the Flints, hypnotists, 25-30.——ITEM: As Mr. Tiemann has greatly enlarged his house, he is now able to produce such attractions as the Devil's Auction and other plays requiring a large stage.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): The Limited Mail 14 proved that it has lost none of its old drawing powers despite its age. It made its usual hit and sent the audience away satisfied. At the beginning of the second act Beatrice was presented with a beautiful bouquet of cut roses. Fields and Hanson were the attraction 17 and drew a fair house. The Old Homestead 24; Al. G. Field's Minstrels Dec. 1; Hoss and Hoss 8; The Prodigal Father 9; Trilby 10; Spider and Fly 15.——MUSIC HALL (G. Lehman, manager): The Flints, hypnotists, opened a week's engagement 18 to good business. They give a very pleasant entertainment.——ITEM: Manager McCasland is endeavoring to secure the transferal of the dates of the Decatur Opera House, recently burned, to McCasland's, as far as it is possible.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Murray and Mack in Finnigan's Ball 11; S. R. O. Jessie May Hall co. in a repertoire of comedies 14-16; good business.

STERLING.—ACADEMY OF MUSIC (Fred Hempstead, manager): Rev. J. M. Hagan 15 in lecture, preceded by concert by home talent, to the capacity of the house.

MATTOON.—DOLL OPERA HOUSE (Charles Hogue, manager): Fanny Rice in Nancy 14; good house; well-pleased audience. The Manhattan Opera co. in Vetiva 15; fair house; delighted audience. The best opera co. we have had here for years. Slater and Martin's U. T. C. co. 16 to the usual good business. The Prodigal Father 19; Limited Mail 20.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Tompkin's Black Crook 15; Old Homestead 16; both to good business. Devil's Auction 21; Reveries of a Bachelor (local) 22, 23; Al. G. Field's Minstrels 25; Clay Clement 26; Prodigal Father 28; Ward and Vokes 30; Leland T. Powers Dec. 2; Walker Whiteside 6; Sinbad 7.

MOLINE.—AUDITORIUM OPERA HOUSE (A. C. Woodyatt, manager): Finnigan's Ball 12 played to standing room only. Carl Phiel co. of Chicago 15, 16, under auspices of a local organization, gave two performances in Swedish to big business.

PEKIN.—TURNER OPERA HOUSE (Phil Becker, manager): Tramps of New York 19; The Old Homestead (local) 21; The New Dominion 28; Irish Stew Dec. 5.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): Weston's Comedians gave a good performance during the week ending 9 to fair-sized audiences. The Crescent City Comedy co., composed chiefly of Freeport talent, presented a very clever variety performance to a fair-sized audience 14. The Redpath Concert co., under the auspices of the Y. M. C. A., 20.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heindy, manager): Manhattan Opera co. in Vetiva 16 to only fair business. The entertainment was entirely satisfactory, the co. being much above the average. Clara Schumann Ladies' Orchestra 16 to a small but very appreciative audience. Delmonico's at Six 18 to a good house.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale, Brown and Co., managers): Walker Whiteside 14 in Hamlet to a large and fashionable audience; every one was well pleased, especially so with the star. Si Plunkard 15; good house. Denman Thompson 22.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): J. M. Ward's Delmonico's at Six gave a pleasing performance 14, but owing to other social affairs did not have the house they deserved. Nellie Dunbar as Trixie was highly entertaining. Louis James in Virginius 22; Denman Thompson's Old Homestead co. 27; Alabama 3; Walker Whiteside 9; Grimes' Cellar Door 12.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Delmonico's at Six 15; poor business. The performance was unsatisfactory, due, perhaps, largely to the absence of the leading lady and changes in the cast. Royal Hawaiian Band 28; Prodigal Father 29; Limited Mail 30; Camille d'Arville Dec. 5; Hyde's Comedians 7.

QUINCY.—EMPIRE THEATRE (Chamberlain, Barhydt and Co., managers): Wilson Theatre co. 14-16 to fair business. William H. Crane, with his excellent co., appeared in His Wife's Father 18; splendid performance to a large and fashionable audience. Mr. Crane is a great favorite with Quincy theatregoers. Devil's Auction 19; Al. G. Field's Minstrels 20; Little Robinson Crusoe 22.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (R. I. Chatterton, manager): Walker Whiteside drew a fair-sized audience 13. Fanny Rice delighted a topheavy house 15. Delmonico's at Six drew a large house 16. Al. G. Field's Minstrels turned people away before the first curtain 18.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Charles H. Hoyt's A Trip to Chinatown, with its sparkling humor and clever situations, pleased a crowded house 14. Anna Boyd looked charming as the widow and won the favor of the audience. Harry Conor was well received. Murray and Mack in Finnigan's Ball were well received with a fair house 15. Columbia Opera co., with a strong and clever co., played to standing room 18. Alice Beaumont made a favorable impression and was well received by her many friends in the audience.

PRINCETON.—APOLLO OPERA HOUSE (C. G. Cushing, manager): Maloney's Wedding 19; good house; clever performance; specialties good; audience very well pleased. Vincent and Streeter's Repertoire co. week of 25.——ITEM: Edith Bowers closes here with Maloney's Wedding, and Etta Gjerde joins the co. here.

AURORA.—OPERA HOUSE (J. H. Plain, treasurer): Primrose and West's Minstrels gave a fine performance 16 to the largest audience that has gathered in the house at regular prices. Receipts about $800. Camille

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d'Arville 25; Royal Hawaiian Band 27; Ward and Vokes Comedy co. Dec. 3; A Texas Steer 6.

ENGLEWOOD.—New Linden Theatre (Dick Ferris, manager): The Ferris Comedians continue to please the people at this house.

CLINTON.—Rennick Opera House (W. B. Cundiff, manager): Daisy Claxton's co. 14; poor business; poor show. Vincent-Streeter co. 18-23; good opening.——New Opera House (John B. Arthurs, manager): Hasty Brothers Wild Goose Chase 18; fair business.

LA SALLE.—Zimmermann Opera House (E. C. Zimmerman, manager): The Tramps of New York 15; poor business. A. V. Pearson's co. 16-19 opened to a good house in The Land of the Midnight Sun. Prodigal Father 23, 24.

KANKAKEE.—Arcade Opera House (Charles H. Coff, manager): Alabama 16 to a full house; performance excellent. The Prodigal Father 22; Field's Vaudevilles 29; Hawaiian Band Dec. 2; Jule Walters in Side-Tracked 4; The Midnight Flood 17.

OTTAWA.—Sherwood's Opera House (F. A. Sherwood, manager): A medium-sized audience saw Lincoln J. Carter's new play, The Defaulter, 19. Clara Schumann Ladi s' Orchestra 21; Blind Boone 23; The Dazzler 29; the Royal Hawaiian Band 30.

LITCHFIELD.—Rhodes Opera House (Hugh Hall, manager): Elmer E. Vance's Limited Mail 15; performance good and excellent business. Delmonico's at Six 23.

MONMOUTH.—Patter Opera House (Webster and Perley, managers): Conroy and Fox 1; light house; performance fair. Robert Downing in The Gladiator 5; crowded house; all delighted with the performance. John L. Ingalls 9; large audience. Lecture first-class. Si Plunkard 13; small audience satisfied with the performance. Tramps of New York 15; Nashville Students 18; A Texas Steer 19; The Old Homestead 21.

INDIANA.

NEW ALBANY.—Opera House (I. D. Cline, manager): Billy Van's Minstrels, minus Billy Van, appeared to fair-sized house 13. The non-appearance of Billy Van caused great disappointment, as he was formerly connected with a variety theatre in this city and has a large circle of friends with whom he is very popular. This, of course, injured their business very largely and Manager Cline, realizing it, at first refused to allow the performance to take place, but was finally prevailed upon to do so, the co. increasing his per cent. The performance was, however, a most enjoyable one and gave general satisfaction. William Morris in The Lost Paradise 20; Special Delivery 26; The Derby Winner 30; A Span of Life Dec. 3.——Items: C. E. Dodge, agent of The Lost Paradise and George Ovey, of Special Delivery, are here booming their respective attractions.—E. B. Christian and Clarence Meffert, of the managerial staff of the Temple Theatre, Louisville, occupied a box at the Van Minstrels' performance.—Stage-Manager Embry is at work making some much needed improvements on the stage.—Hon. Charles L. Jewett, past Exalted Ruler of New Albany Lodge, No. 270, B. P. O. E., will make an address before Indianapolis Lodge on Elks' Memorial Day.

ANDERSON.—Grand Opera House (I. E. May, manager): Devil's Auction 16; big business; fair performance. Special Delivery 18; good business; performance fair. Country Circus 21; Limited Mail 22; Gallagher and West 25; Texas Steer 28; Davis' Uncle Tom's Cabin 29.

ELKHART.—Bucklin Opera House (David Carpenter, manager): Sidney R. Ellis' Bonnie Scotland filled the house and gave a very fine show 16.

LAFAYETTE.—Grand Opera House (George Seeger, Jr., manager): Gladys Wallis 11 to fair house. Black Crook 14 played to large audience. Charley's Aunt 16 to large and fashionable house. The Defaulter 20; A Girl Wanted 22; Sam T. Jack's Extravaganza co. 23.

VINCENNES.—Greer's Opera House (C. G. McCord, manager): Hal Reed's new play, Human Hearts, was presented 14 to fair house. The play is a good one, and the co. presenting it is thoroughly capable throughout. Charles H. Yale's Devil's Auction co. pleased a packed house 16. Louis James made his first appearance here 20 presenting Marmion. Al. G. Field's Minstrels 22.

KUNCIE.—Wysor's Grand Opera House (H. R. Wysor, manager): Both attractions the past week were welcomed by crowded houses. Devil's Auction 12; S. R. O. Prodigal Father 14; S. R. O. The latter is the best balanced co. which has visited the house this year.

GOSHEN.—The Irwin (Frank Irwin, manager): Charles Gardner in The Prize Winner 14; good business; performance excellent. Guthrie-Mover Concert co. 20; Ezra Kendall in A Pair of Kids 23; Bancroft the magician 28.

ROCKVILLE.—Opera House (D. Strouse and W. White, managers): Dark 18-23. Flannagan's Wedding 28.——Carlisle Hall (D. Carlisle, manager): Miss Moulton's Physical Culture, indefinite.

PERU.—Emerick's Opera House: Dark 23-30.

TERRE HAUTE.—Naylor's Opera House (James R. Dickson, manager): Sousa's Band highly pleased a good matinee audience 13. Manhattan Opera co. in Vetiva to small house 13, 14. Human Hearts was well presented 15, 16 to fair business. Sandow and the Trocadero Vaudeville co. 18 to packed house.——Item: Manager Dickson has added many improvements to Naylor's. A new electric scenery and baggage elevator has been added. A mammoth electric sign announcing the current attraction has been swung from the top of the building and the entire front illuminated with arc lights. A number of important changes and additions have also been made on the stage.

WABASH.—Harter's Opera House (Harter Brothers, managers): Jessie Mae Hall co. in repertoire 18-23; packed houses; good performances.——Item: This city is getting to be one of the best one-night stands in the State. The new Big Four shops and new steel works are two of the reasons. The city has increased in about two years 3,500 population.

MARION.—Item: The indications are now that before the season is over this town will have three theatres. White's Hall, the first playhouse Marion had and the only one for several years before Sweetzer's Opera House was built, is again to be used for the same purpose and will open in about four weeks. Memorial Hall, at the Soldiers' Home, which is nearing completion, will also be used for theatrical purposes and will be opened to the public about Dec. 1. The opera chairs for the new Allen Opera House will be furnished by A. H. Andrews and Co.

SEYMOUR.—Opera House (F. O. Cox, manager): Al. G. Field's Minstrels 20; Murphy and Sackett in Killarney Dec. 3; Flanagan's Wedding 7.

CONNERSVILLE.—Auditorium Theatre (D. W. Andre, manager): Al. G. Field's Darkest America 14; splendid minstrel performance but to only moderate business, owing, principally, to the bad weather. Clara Schumann's Ladies' Orchestra at advanced prices 19-16; one of the best entertainments of its kind ever seen in our city. Special Delivery 23; Jane Coombs in Bleak House 27.

KOKOMO.—Opera House (H. E. Henderson, manager): Alabama 14 to S. R. O. and gave the best of satisfaction. O'Hooligan's Masquerade 18 played to crowded houses; entertainment about as good as the average.

LOGANSPORT.—Dolan's Opera House (S. R. Patterson, manager): Gladys Wallis and an excellent co. in The Cricket 12; excellent entertainment to fair business. She is a charming little woman and an artist of more than ordinary ability. Her rendering of the title-role was admirable throughout. Alabama to a large and delighted audience 15. Clement Bainbridge and Frank C. Bangs are always good in their parts. The supporting co. is good though not as good as last year. Wall's Comedy co. 18-23 opened to big business. Great Brooklyn Handicap 30.

LAPORTE.—Hall's Opera House (W. C. Miller, manager): House dark 17-23. Trilby 27.

NEW HARMONY.—Thrall's Opera House (Al Gilbert, manager): House dark 18-23. McGowan's Comedy co. 28.

RICHMOND.—The Bradbury (Frank McGilvray, manager): The Bloomer Girl 16; business and performance thin. A Girl Wanted 21; Special Delivery 22; Friends 23; Money Order 27.——Phillips Opera (J. H. Dobbins, manager): Camille D'Arville Opera co. in The Magic Kiss 13 to good business; good satisfaction. A Country Circus 22; O'Hooligan's Masqueraders 27.

DUNKIRK.—Todd Opera House (Charles W. Todd, manager): Professor Albini 17-22; fair business; performance good. Balance of co. consists of good vaudeville artists. Jane Coombs Dec. 2; Side Tracked 7.

NEW CASTLE.—Alcazar (I. F. Thompson, manager): Billy Van's Minstrels 19; only fair business; performance same. Charles A. Gardner in A Prize Winner 21; large advance sale. O'Hooligan's Masquerade 28; Jane Coombs in Bleak House 30.

FRANKFORT.—Columbia Theatre (Aughe and Bennefield, managers): Devil's Auction 14 to S. R. O. long before the rise of the curtain. The co. gave the best of satisfaction. Indiana State Band (local) 19 gave a splendid concert to a full house. A Texas Steer 20; Toole's Killarney and the Rhine Dec. 2; Spider and Fly 6.

UNION CITY.—Cadwallader's Theatre (C. H. Cadwallader, manager): The Prodigal Father 13; large and well-pleased house. Murray and Mack in Finnigan's Ball 21.——Item: The principal factories will resume operations here 25 and a prosperous season is looked forward to.

CRAWFORDSVILLE.—Music Hall (Townsley and Thomas, managers): Prodigal Father 16; large and appreciative audience. Finnigan's Ball 20; good house.

MADISON.—Grand Opera House (T. E. De Loste, manager): House dark week of 9-16. Al. G. Field's Darkest America 19.

IOWA.

DUBUQUE.—Grand Opera House (William T. Roehl, manager): A Cracker Jack to fair house 11, the little darkey band being a very pleasing feature, which aroused the enthusiasm of the house. Murray and Mack presented Finnigan's Ball to S. R. O. The performance was a good one and kept the audience in constant laughter, while the specialties took immensely.——Item: Bert Johnson, whose stage name is Bert Leslie, one of the members of Finnigan's Ball co., is a Dubuque boy, and his many friends were glad to see him.

DECORAH.—Grand Opera House (C. J. Weiser and B. B. Morsa, managers): Pay Train was canceled by the management.——Mayer's Opera House (George Higgins, manager): Miss Olsen, assisted by local talent in concert, drew a fair house and pleased the audience.——Items: Manager Weiser contemplates a trip to Atlanta shortly.—Treasurer Goddard, of the Grand, returned 12 rom Omaha.

IOWA CITY.—Opera House (Perry Clark, manager): Hoyt's A Texas Steer, with Tim Murphy, had a big house and made the hit of the season 14. Redpath Concert co. 18, with every seat in the house sold in advance. Maloney's Wedding 23.

MUSCATINE.—Columbia Opera House (Carl Leindecker, manager): A Texas Steer 18. A Cracker Jack 23.

ANAMOSA.—Grand Opera House (C. R. Howard, manager): John J. Ingalls lectured 12 to large audience. William Hawley Smith Dec. 4. Howard and Osborne's Minstrels 12.

OTTUMWA.—Grand Opera House (J. Frank Jersey, manager): Primrose and West showed to a very large audience 14. Black Crook 16; good business. A Cracker Jack to fair advance sale 19.

KEOKUK.—Opera House (D. L. Hughes, manager): The Old Homestead 14 to S. R. O. Mahoney's Wedding 18; poor house and very poor performance. Eddie Foy in Little Christopher 21; Pearson Stock co. 25-30; Leland Powers (N. M. C. A.) Dec. 3; James B. Mackie in Grimes' Cellar Door 4; Limited Mail 5; Henderson's Extravaganza co. in Sinbad the Sailor 6; In Old Kentucky 10.

CEDAR RAPIDS.—Greene's Opera House (John R. Henderson, manager): Old Homestead 19; good house. Darkest Russia 20; excellent business.

BOONE.—Phipps Opera House (J. J. Kirby, manager): Andrews' Opera co. played to a good house 18. Dazzler 21.

CHARLES CITY.—Hildreth Opera House (C. H. Shaw, manager): Jule Walter's Side-Tracked 19; good co.; fair business.

OSKALOOSA.—Masonic Opera House (H. L. Briggs, manager): Tim Murphy in A Texas Steer 15; performance excellent. A Cracker Jack 18; small house and a very poor performance. Grimes' Cellar Door 25. Effie Ellsler 29. Pay Train Dec. 4. Clay Clement in The New Dominion 5. Warner Comedy co. week 9.

INDEPENDENCE.—Gedney Opera House (R. M. Campbell, manager): Professor Roche, hypnotist, 15, 16; fair house; satisfactory performance. Fisk Jubilee Singers 22. Henry Watterson (N. M. C. A.), lecture, 23. Modern Woodman 26. Green Goods Man Dec. 5.

MASON CITY.—Auditorium (John Barland, manager): Frank E. Long's co. 25-30.——Parker's Opera House (H. G. and A. T. Parker, proprietors): Pay Train 14; good house; general satisfaction. Walters' Side-Tracked 14 to crowded house; Murphy as the Tramp was the favorite. Walker Whiteside in Othello 27.——Item: Manager Edmunds, of Side-Tracked co., reports business very good.

SIOUX CITY.—Peavey Grand (A. B. Beall, manager): The Pay Train did good business 11. The Holden Comedy co. opened week's engagement 18 to S. R. O.——Item: D. Philip Phillips, representing Walker Whiteside, is in the city arranging for the appearance of his co.

DES MOINES.—Foster's Opera House (William Foster, manager): Primrose and West's Minstrels 13 to a large and well-pleased audience; excellent performance. A Texas Steer 16 to S. R. O.; excellent performance. Tim Murphy as Maverick Brander made a decided hit, and his supporting co. was excellent. Darkest Russia 19; Robert Downing 20, 21, Emily Rancker 23; Ward and Vokes 25; J. K. Emmett 26; Rice's 1492 27.——Grand Opera House (William Foster, manager): Side-Tracked 11, 12; good business; satisfactory performance. A Cracker Jack 15, 16; good business; general satisfaction. Maloney's Wedding 28-30.

FORT MADISON.—Erdinger Grand (C. H. Salisbury, manager): Si Plunkard 12 to good business; performance good for its kind. Grimes' Cellar Door Dec. 3. The Limited Mail 4.

ANITA.—Rood's Opera House (J. E. Bruce, manager): Empire Stock co. 24-30.

BURLINGTON.—Grand Opera House (Chamberlain Barhydt and Co., managers): The Old Homestead 15 was given in a pleasing manner to a large audience. John Barker was excellent in Denman Thompson's old role and his support was adequate. Al G. Field's Minstrels 21; Devil's Auction 22; Ward and Vokes 26; The Dazzler 28.

CLINTON.—Davis Opera House (William McMillan, manager): The Old Homestead 20 to fair business; good company and double quartette. The Dazzler 28; Al. G. Field's Minstrels 30; Walker Whiteside 29.——Items: Charity Fair and entertainment for the G. A. R. Relief Fund occupied the Davis 21-23.—On account of social attractions and stormy weather The Old Homestead did not get the business they deserved.

CARROLL.—Germania Opera House (W. Albertson, manager): Hon. Henry Watterson 30.——Dreese House: Dark.

KANSAS.

TOPEKA.—Grand Opera House (L. M. Crawford, circuit manager; O. T. Crawford, local manager): James B. Mackie, who is most pleasantly remembered here as Grimesey in A Bunch of Keys some time ago, again greeted his friends 11 in his new piece, Grimes' Cellar Door. He was ably assisted by Louise Sanford as Pandora Vives Nobriga as Nancy, J. C. Marshall as Josiah, Frank Parker as A Weasel, detective, and the Gotham City Quartette, who were individually and collectively cordially received. The play appeared to be overmuch on the Jingrim, or Horsemask style of architecture, and much of the work is on the traditional level of circus clowning, but the audience who paid seemed to be getting its money's worth. Hawaiian Band 20; J. K. Emmet 21; Joe Ott 23; Sinbad 28; Fanny Rice 28; Pauline Hall 29.——Crawford's Opera House (J. M. Crawford, circuit manager; O. T. Crawford, local manager): Dr. J. A. Houser, phrenologist and and physician, closed a very successful two weeks' season of lectures 15. He is a fine-looking man and a magnificent talker and gave the very best of satisfaction. Crow Sisters Comedy co. 28-23.

LAWRENCE.—Bowersock's Opera House (J. D. Bowersock, manager): House dark until 21, when J. K. Emmet in Fritz in a Madhouse will appear.

GIRARD.—Hertner's Opera House (H. E. Hertner, manager): Sadie Raymond Comedy co. played a two-night engagement 14, 15 to packed houses. Wizard Oil co. 25.

PITTSBURG.—Opera House (McKim and Lane, managers): Sadie Raymond in her comedy Daisy to only a fair house 13; performance fair. Merry Haymakers are billed for 29.

WICHITA.—Crawford's Opera House (E. L. Martling, manager): Black Crook 14; satisfactory performance to good business.——Auditorium (F. A. Russell, manager): The Royal Hawaiian Band and Glee Club, under the leadership of J. S. Lebornio and accompanied by A. Liberati, gave a satisfactory concert 16 to very good business and played a return date 17, giving an afternoon and evening concert to good business.

FORT SCOTT.—Davidson Theatre (Harry C. Emrich, manager): The only attraction the past week was Sadie Raymond 16. Daisy was the name of the play and it was very poor; business light. Thomas Keese Dec 5; Alvin Joslin 6; Katie Putnam 16; Trilby 12; Si Plunkard 18; The Pay Train 23.

LEAVENWORTH.—Crawford's Grand Opera House (C. E. Crawford, manager): James B. Mackie in Grimes' Cellar Door Nov. 14; In Darkest Russia 17; good house.

WINFIELD.—Grand Opera House (T. B. Myers, manager): The Royal Hawaiian Band played a matinee 12 to a full house. The music was well received. Alvin Joslin 26. Yale's Devil's Auction 29; Uncle Josh Spruceby Dec. 4.

ARKANSAS CITY.—Fifth Avenue Opera House (F. J. Hess, manager): Hawaiian Band 12 gave an excellent performance. Owing to the severe rainstorm the house was small. Springer and Welty's Black Crook co. 16 to top-heavy house, performance fair. Twelve Temptations 28; Thomas Keene Dec. 9.

EMPORIA.—Whitley Opera House (H. C. Whitley, manager): The Hawaiian Band and Glee Club 16 gave a matinee and evening performance to good and much satisfied houses. Green Goods Man 18; Queen Esther by local talent 28.

HUTCHINSON.—Opera House (M. R. Kane, manager): Hawaiian National Band 14; good house. Alvin Joslin 29.

NEWTON.—Rogsdal's Opera House (W. J. Puett, manager): Hawaiian Band Nov. 15 to large audience and performance gave good satisfaction. Green Goods Man 21.

PARSONS.—Edward's Opera House (Johnson and Steele, managers): Kempton Komedy Ko. at popular prices 18-23. Edna Wolfe 25, 26; Charles L. Davis in Alvin Joslin Dec. 4.

COFFEYVILLE.—Perkins' Opera House (Luther Perkins, manager): Kempton Komedy Company 10-16 to fair business.

JUNCTION CITY.—Opera City (Thomas W. Dorn manager): Black Crook 12 was presented to one of the largest audiences of the season. Royal Hawaiian National Band to good audience 18.

KENTUCKY.

OWENSBORO.—New Temple Theatre (J. J. Sweeney, manager): The Stowaway 13; small audience. Katie Putnam 25; Snider and Fly 25; Span of Life Dec. 2; Billy Van's Minstrels 11; Donnelly and Girard 14.

PADUCAH.—Morton Opera House (Fletcher Terrell, manager): Al. G. Field's Minstrels to a crowded house 12. The Stowaway 15; poor business. Morris in The Lost Paradise 20.

HENDERSON.—Park Theatre (A. D. Rodgers, manager): Devil's Auction 8; good attraction and good audience. Sousa's Band matinee 12; every seat sold two days before; well-pleased audience. Al. G. Field's Minstrels 15; fair attendance; good performance. 1492, 16; fashionable audience; best performance of the season. Bessie Bonehill, Harlow, and Snow especially good. The Defaulter 26; Spider and Fly 30; Trilby Dec. 2.

BOWLING GREEN.—Potter's Opera House (J. M. Robertson, manager): Al. G. Field's Minstrels 13; S. R. O.; performance excellent. After the performance the Elks of this city gave a banquet in honor of Mr. Field. Louis James in Othello 18; crowded house; audience well pleased. Otis Skinner Dec. 5.

DANVILLE.—Opera House (J. M. Cullins, manager): Frost and Fanshaw in repertoire to satisfactory business 11-16. Coming: A Baggage Check and Griffith in Faust.

WINCHESTER.—Opera House (Walter Rauchman, manager): James A. Reilly 4-6 to fair business. Colonel A. O. Babel 11 to light business. Effie Ellsler in As You Like It 14 to a large and well pleased audience. Miss Ellsler received two curtain calls. The Derby Winner 27.

PARIS.—Grand Opera House (Scott and Mitchell, managers): Effie Ellsler 19; splendid performance to light business. Sousa's Band matinee 15 delighted a crowded house. In Old Kentucky 22; Trilby 23; The Derby Winner 25; Oratorical Contest, local, 29; The Span of Life Dec. 3; A Baggage Check 11.

LOUISIANA.

SHREVEPORT.—Grand Opera House (Leon M. Carter, manager): Land of the Midnight Sun, matinee and night, 16 to good business. Span of Life 19; New Boy 20-Dec. 4; Creston Clarke 5 in Black Crook.

MONROE.—Opera House (C. T. Madison, manager): Emma Warren co. 11-16; fair business. Miss Warren and her co., assisted by local talent, gave a performance 16 for the benefit of the poor. New Boy 21; Schubert's Concert co. at the Tabernacle 21;

MAINE.

PORTLAND.—Lothrop's Portland Theatre (Charles C. Tubsbury, manager): The Watson Sisters' Burlesque co. 21 23; big business.——City Hall (local managers): Lewis Morrison in Faust 13, 14; fair business. Padjewski 21-23, S. R. O. Fox and Ward's Minstrels 28, Cissy Fitzgerald in The Foundling 30.——Park Theatre (C. F. Stubbs, manager): Vaudeville 18-23, including Keating and Harris; good houses.

BELFAST.—Opera House (F. E. Cottrell, manager): Frankie Carpenter, supported by Jere Grady and a good co., in repertoire, did good business week of 18.——Item: Eleanore Stuart, who is with the above co., expects to join Marie Burrows' co. the coming season.

BATH.—Columbia Theatre (F. A. Owen, manager): The Katherine Rober co. closed a very successful week's engagement 16, playing to the capacity of the theatre at every performance. The United Mastodon Minstrels 28; Gilmore's Band 29.

BANGOR.—Opera House (Frank A. Owen, manager): Lewis Morrison in Faust 16; good business. Katherine Rober's Dramatic co. 18-23.

AUGUSTA.—Opera House (Frank A. Owen, manager): Lewis Morrison in Faust 15 pleased a good audience for a wet night. House dark week of 18. Gilmore's Band 29.

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MARYLAND.

HAGERSTOWN.—Academy of Music (Charles M. Futterer, manager): Kittie Rhodes opened a week's engagement to S. R. O. 18; Hopkins' Trans-Oceanic co. 25.

FREDERICK.—City Opera House (Frank B. Rhodes, manager): Gorton's Minstrels 15; packed house; highly satisfactory performance and best band of the season.

CUMBERLAND.—Academy of Music (I. H. Stahl, manager): Waite's Comedy co. 14; From Sire to Son The Inside Track 15; Sentenced for Life 16 to S. R. O. houses. Hopkins' Trans-Oceanic Star Specialty co. 26.

ANNAPOLIS.—Opera House (William Sims, manager): Gorton's Minstrels 19; S. R. O.; performance excellent. Coon Hollow 29; Man About Town Dec. 2; Josh Simpkins 9.

FROSTBURG.—Ravenscroft's Opera House (J. T. Ravenscroft, manager): Duncan Clarke's Female Minstrels 21.

MASSACHUSETTS.

SPRINGFIELD.—Court Square Theatre (W. C. Le Noir, manager): The revised version of Henry No. 8, Baltwood and Liddle's comic opera, was given by the Springfield Opera Club 15 to good house. Fred. Goodwin as the King, Winifred May Baldwin as Anne Boleyn and Mrs. W. P. Mattoon as Queen Katherine, had the star parts and handled them well. The opera is bright musically, with a fairly good book, and is worthy of comparison with several operas now playing. McCarthy's Mishaps happened 16. Barney Ferguson seems to wear well with the public and his co. strike his pace. Gus Heege in A Genuine Yentleman 18 pleased a good audience. He has a winner in the new play. The Foundling and Cissy Fitzgerald captured two good houses 19, 20. The work of the excellent co. and Cissy's winksomeness pleased. Alexander Salvini in The Three Guardsmen 23, Princess Bonnie 26, Paderewski 27, Town Topics, matinee and night 28; Oliver Doud Byron in Ups and Downs of Life 29, In Old Kentucky 30.——Gilmore's Opera House: Rose Jollity co. 14-16 gave a very bright musical entertainment in The Kodak to good business. Every member of the co. plays some instrument with exceptional ability. American Gaiety Girls 23-30.

FALL RIVER.—Academy of Music (William J. Wiley, manager): A mock court trial for the benefit of the local G. A. R. 14 did a large business. Hoyt's A Black Sheep 15 to a fair business. James O'Neill in the time honored Monte Cristo 16 to large business. Thomas E. Shea is playing the week of 18 in The Slaves of Sin, The Snares of Life, The Fire Patrol, Dr. Jekyll and Mr. Hyde and The Man-of-Warsman. Fair business. Reeves' Band 25; Struggle of Life 27, 28, She Couldn't Marry Three 30.——Rich's Theatre (John T. Wild, manager): The Light on the Point 14-16 to light business. Mulligan's Mishaps booked for 18-23 canceled. The Country Merchant 25-27. The Burglar 29-30.——Items: William H. Pascoe, of James O'Neill's co., belongs in Newport, R. I. When the co. arrived there 15 he found his mother dead.—Walter McCullough, of the same co., is also a Fall River boy.

LYNN.—Theatre (Dodge and Harrison, managers): Edward Harrigan, in Old Lavender, to large and well-pleased audiences. Mr. Harrigan is deservedly popular with Lynn audiences and is always kindly received. The Foundling, in which Cissy Fitzgerald is featured, 20. James J. Corbett 25. McCarte's Mishap is the Thanksgiving offering.——Music Hall.—Watson Sisters' Big Burlesque co., 14-16; general satisfaction. American Gaiety Girls 18-20; good business. Peck's Bad Boy 25-27.

LOWELL.—Opera House (Fay Brothers and Hosford, managers): Eugene Robinson's co. in A Fated Call pleased good audiences 14-16, with matinee. Edward Harrigan and co. presented Old Lavender to a large, delighted audience 18. Mr. Harrigan was given a cordial welcome, while Dan Collyer and Dave Braham, Jr., were not forgotten. The Taylor Brothers, lecture, 21; The Foundling 22, 23; Gilmore's Band 25; The Cat's Paw 26; Rice's 1492, 27; James J. Corbett 28; Whitney Opera co. 29, 30.——Music Hall (W. H. Boody, manager): Fox and Ward's Minstrels gave an unsatisfactory show to light houses 14-16. A. Q. Scammon's The Burglar, with Walter D. Green and Little Anna Laughlin in leading roles, gave excellent performances to good audiences 18-20. A. V. Pearson's Fire Patrol 21-23; Bates' Humpty Dumpty 24-27.——Item: Ed Harrigan and co. were entertained by the Big 12 Club after the performance 18.

NORTH ADAMS.—Columbia Opera House (W. F. Meade, manager): Gus Heege in A Genuine Yentleman 20 gave a good performance to rather light business. Forgiven, with Edwin Rosberg in the title role, 22. Rice's 1492, 23; large advance sale to doubled prices. Hi Henry's Minstrels 25; Edward Harrigan in Old Lavender 27.——Wilson Opera House (Thomas Hanley, manager): Dark. Lillian Pierce-Hennigan, an elocutionist of Boston, gave an excellent exhibition here 20 at the anniversary of the local A. O. U. W.

ADAMS.—Opera House (H. O. Hicks, manager): House dark 11-16. Forgiven 20; Tony Farrell 23.

BROCKTON.—City Theatre (W. R. Cross, manager): Maude Hillman closed a successful week's engagement by breaking the record of the house 16. At the matinee and evening performances late comers were refused standing room. The matinee audience was the largest the house ever held. Alexander Salvini in The Three Guardsmen had a large and very appreciative audience 18. Besides the star, I. M. Francour, Adelaide Fitz Allen, and Lulu Klein received liberal applause for good work. Seattle Dramatic co. 28-30; Cissie Fitzgerald in The Foundling 3; A Black Sheep 5.——Items: Manager E. C. Rose, of the Castle Square Theatre, Boston, witnessed the performance of his work, My Senora by the Maude Hillman co. 14.

HOLYOKE.—Opera House (W. E. Kendall, manager): The Cotton King 15, 16, and matinee to large and well-pleased audiences. McCarthy's Mishaps 18; Hi Henry's Minstrels 20; both to good business. The Harmonie Quartette, assisted by two local favorites, M. Powers, elocutionist, and Grace Sullivan, pianist, also Elizabeth Geffney gave a splendid concert 19, to large house.——The Rurar (W. H. Bristol, manager): Robb Comedy co. closed a successful engagement with a crowded concert by their very capable orchestra 17. Light on the Point 18-20; business good.

PITTSFIELD.—Academy of Music (Maurice Calla-

han; manager): Gus Heege in A Yennine Yentleman to a good business 19; performance eocellent. Rice's 1492, 22; In Old Kentucky 25; Old Lavender 28.

SALEM.—Mechanics' Hall (Andrews, Moulton and Johnson, managers): Edward Harrigan as Old Lavender, and his excellent co.; highly pleased audience 15.

WESTFIELD.—The Opera House (A. H. Furrows, manager): Barney Ferguson and St. George Hussey in McCarthy's Mishaps 14; pleasing entertainment to a fair house, being badly handicapped by outside attractions.

SOUTH FRAMINGHAM.—Elmwood Opera House (W. H. Trowbridge manager): The J. C. Rockwell Dramatic co. opened a week's engagement 18; business fair. Side Tracked 29.

TAUNTON.—Taunton Theatre (R. W. Harrington, manager): Remarkably clever co. headed by Sidney Drew, presented A Bachelor's Baby 15 to good house.

MILFORD.—Music Hall (H. E. Morgan, manager): The Fencing Master gave one of the finest musical entertainments of the season 18, to a large audience. Receipts over $400.==Item: Thus far this has been the most successful dramatic season here since the opening of Music Hall.

AMESBURY.—Opera House (Hayden Brothers, managers): The Miller's Daughter, an opera in two acts, presented by local talent 19, 20; good houses. The Black Crook 26; James J. Corbett in A Naval Cadet 27; Sam T. Jack's Adamless Eden co. 28.

ROCKLAND.—Opera House (Edward Whicher, manager): Fred. Hovey Allen will give his first lecture 26. The Boston Singers' Operatic Concert co. 28, for the benefit of Rockland Court M. C. O. F. Rice's 1492 Dec. 5; Hanford, Spencer, and O'Brien in Damon and Pythias 17.

GLOUCESTER.—City Hall (Ruskin Club, manager): Side Tracked 14, to a good house, and gave good satisfaction,

TURNERS FALLS.—Colle Opera House (Fred Colle, manager): Edwin Fosberg in Forgiven 15, 16; good play to fair business.

GREENFIELD.—Opera House (N. J. Lawlor, manager): A. Q. Scammon in Side Tracked 19, to good business. Hi Henry's Minstrels 23.

LAWRENCE.—Opera House (A. L. Grant, manager): James R. Waite's Comedy co. closed their week's engagement with a concert 17; business good. Edward Harrigan made his first appearance here in twenty years 20, giving an excellent performance of Old Lavender to a fair-sized audience. The Foundling 25; Rice's 1492 (return) 28; Peck's Bad Boy 29; McCarthy's Mishaps 30.

MARLBORO.—Marlboro Theatre (F. W. Riley, manager): Dark 21. Black Crook 23; Side Tracked, matinee, 28; 1492 Dec. 3; Lillian Kennedy 14; Barney Fergnson 18; Editha's Burglar, matinee, 25.

HAVERHILL.—Academy of Music (James F. West, manager): Hands Across the Sea, with a very competent co., drew a good house 16. Edward Harrigan gave a splendid performance of Old Lavender 19 to a good house. The co. was very strong and the scenery excellent.

FITCHBURG.—Whitney Opera House (J. R. Oldfield, manager): Dark 14-21. The Black Crook 22; Rice's Comedians 25-30.

CHELSEA.—Academy of Music (James R. Field, manager): Side Tracked was played to a good house 13. The Fatted Calf 20.

SOUTHBRIDGE.—Dresser Opera House (J. S. Dresser, manager): Bubb Comedy co. 18-23; packed houses; general satisfaction. Members of Light Infantryare to present The Girl Spyof Chickamauga 28-30. The Burglar, Side Tracked, and Ullie Akerstrom are the December attractions.

NEW BEDFORD.—Opera House (W. B. Cross, manager): James O'Neill in Monte Cristo 14; large audience. A Black Sheep 16; very large gathering. The Struggle of Life 18; good upper house; poor below. Zephra, local, 20-23; very large audiences. Nickerson's Comedy co. week of 25.

MICHIGAN.

GRAND RAPIDS.—Powers' (John T. Condon, manager): Bonnie Scotland offers something new in a theatrical way and with a good co., splendid scenery and catchy music pleased a good-sized audience largely composed of Scotch people 14; Good audiences gave Trilby a warm welcome 15, 16. Mr. Potter's dramatization is most clever, and in the hands of such people as Herbert Carr, Theodore Roberts, Lizzie Annandale, and Mabel Amber is acted most worthily. The appointments were up to the Palmer standard and that's saying considerable. Thrilby is a clever burlesque and by a coincidence followed the Trilby engagement 18. It contains a good deal which smacks of real burlesque, and it was a breezy, refreshing entertainment from beginning to end. The Little Willie of Elvia Crox was a dainty bit of acting and established the little lady firmly in our favor. Manager Dunne truthfully announces Gladys Wallis as "winsome." She delighted a good-sized audience composed of our best people 19 with a charming rendition of Fanchon. Frederick Paulding and other clever people gave adequate support. Bancroft the magician 20, 21; Joseph Jefferson 23, Carleton Opera co. 28.==Grand (O. Stair, manager): Mr. and Mrs. Robert Wayne in a repertoire composed of From Sire to Son, The Plunger, Wages of Sin, Drifting Apart, and Love and Law were favored with good business week of 18; supporting co. fair. All the Comforts of Home 25-30.

OWOSSO.—Salisbury's Opera House (Salisbury and Brewer, managers): Dark from 1-13, when Joseph Callahan appeared in Faustino's a fair house; the audience was so enthusiastic over the performance that a return date was made for 18; receipts for the engagement were about $500. Edwin Hanford in Shamrock 21.

JACKSON.—Hibbard's Opera House (W. W. Todd, manager): W. Way Sharp's Superb co. in repertoire week ending 16 to good business. Trilby 19; J. E. Toole 21.

SAGINAW.—Academy of Music (John H. Davidson, manager): Bonnie Scotland 11 drew a large audience and pleased the natives of Auld Scotia immensely. Trilby 13 was presented by Palmer's co. to one of the largest houses of the season. Theodore Roberts as Svengali was especially good. Frederic Bancroft 18; Gladys Wallis 22.

BATTLE CREEK.—Hamblin's Opera House (E. R. Smith, manager): Bonnie Scotland 15; largest house of the season.

ADRIAN.—Opera House (Harry E. Cook, manager): Trilby 20. Dr. Jekyll and Mr. Hyde have failed to bill the town for 23. A Pair of Kids 28.

MUSKEGON.—Opera House (F. L. Reynolds, manager): Mr. and Mrs. Robert Wayne in repertoire 11-16; fair business. Gladys Wallis in Fanchon 18 to poor house; performance excellent. Trilby 22; Carleton Opera co. 29.

GRAND HAVEN.—Opera House (E. Pennope, manager): High School entertainment 15; big house. Ladies' Minstrels for benefit of King's Daughters and other charities 22. C. Rolfe in tragedy Dec. 28.

MANISTEE.—Opera House (C. D. Gardner, manager): Mr. Anshach, the magician, entertained a large audience for the benefit of Associated Charities.==Union Hall: Edward Baxter Perry gave a pianoforte lecture-recital to a large and fashionable audience 12.

BELDING.—Opera House (W. P. Hetherington, manager): Boston Rivals 15; finest concert ever given here; house full. Mrs. Finnigan 18 by Danny Mann; play fair; medium house.

KALAMAZOO.—Academy of Music (R. A. Bush, manager): Gladys Wallis, supported by an excellent co., presented The Cricket to a fair-sized audience 16. Charley's Aunt underlined.

BAY CITY.—Wood's Opera House (A. E. Davidson, manager): Trilby 14; S. R. O; everybody pleased. Bancroft the magician 16; large and well satisfied audience. A. V. Pearson's Stock co. 18-23 are changing bill nightly and playing to large houses. Jack Harkaway 28.

FLINT.—Music Hall (Rankin and Hubbard, managers): A. M. Palmer stock co. in Trilby 12 gave an excellent performance to a good house. Frederick Bancroft delighted a fair-sized audience 19.==Thayer's Opera House (H. A. Thayer, manager): A. V. Pearson's stock co. gave good satisfaction to good houses 11-17. Cole's U. T. C. 18, 19; poor houses. Outcasts of a Great City 20.

PORT HURON.—City Opera House (L. T. Bennett, manager): Frederick Bancroft the magician to a large and well-pleased audience 15. Joe Murphy in Kerry Gow 16; fair audience.

COLDWATER.—Tibbits' Opera House (J. T. Jackson, manager): Thrilby 20; audience well-pleased. Alice Raymond Concert co. 21; Killarney and the Rhine 22; Dan'l Kelly in Outcasts of a Great City 25; Miss Harum Scarum Dec. 5.

MINNESOTA.

MANKATO.—Mankato Theatre (C. D. Benack, manager): House dark 11-16. Donnelly and Girard 20; Oriole Opera co. 22, 23; Robert G. Ingersoll 28; William C. Andrews in My Wife's Friends 30.==Items: W. M. Webster, formerly manager of Ida Van Courtland, is here rehearsing a local production of Erminie.—Manager Benack, in lowering his scale of prices, has touched a popular chord, and one the theatregoing public of our city will show their appreciation of by their increased patronage of attractions visiting our city.

WINONA.—Opera House (O. F. Burlingame, manager): No attractions this week.

CROOKSTON.—Grand Opera House (T. H. Bioin, manager): Ida Van Cortland 15, 16; fair and well pleased audience. Trilby Dec. 10.

STILLWATER.—Grand Opera House (E. W. Durant, manager): House dark 11-16. At the Picket Line (local) 21. My Wife's Friend 23.

ST. PETER.—New Grand Opera House (Satory and Hale, managers): Lew Johnson's Minstrels to a poor house 12; fair performance. Glasier's Jubilee Singers 16 to a packed house. Oriole Opera co. 18.

FARIBAULT.—Opera House (C. E. White, manager): Pay Train 18 to fair business. Ingersoll 27.

DULUTH.—Lyceum (L. N. Scott, manager): Donnelly and Girard in The Rainmakers 18, 19 and matinee to crowded houses and enthusiastic audiences; the stars were both excellent; Girard captured the house. Primrose and West's Minstrels 22, 23; Robert Ingersoll 25; My Wife's Friend 28, 29; Hon. David B. Hill 30.

MONTANA.

ANACONDA.—Evans' Opera House (John McGuire, manager): Daniel Sully and co. 10-12; fair business. Last night they presented a new play by Dan Mason entitled A Day in June. The S. R. O. sign was out 11, Lillian Lewis in Cleopatra being the attraction; performance gave good satisfaction.

GREAT FALLS.—Opera House (G. N. Hartley, manager): Rose Coghlan played 14, 15 in The Magistrate, and Masks and Faces; made a great hit. Out of compliment to Mr. Stockwell and Miss Coghlan they repeat The Magistrate 16. Receipts, $800.

BOZEMAN.—Opera House (W. W. Livingston, manager): Katie Emmett 15; fair business. Benjamin Chapin, dramatic impersonator, 19.

MISSOULA.—Bennett Opera House (G. N. Hartley, manager): Stockdale co. in The Noble Outcast 14; small house; fair performance. Dan'l Sully 18.

BUTTE.—Maguire's Opera House (John Maguire, manager): Lillian Lewis in Cleopatra played to big business 11-13. The performance did not please the people of Butte. Dan'l Sully 14-16 to good business. Katie Emmett in Chat, an American Boy 18-20; Rose Coghlan and L. B. Stockwell in The Magistrate 21-23. Item: Mr. Marston has no further connection with the Lillian Lewis co. Joel Marks has purchased all his interests and has signed a three years' contract with Miss Lewis as manager.

LIVINGSTON.—Hefferlin's Opera House (C. S. Hefferlin, manager): Katie Emmett in Chat, an American Boy 14; very pleasing; delighted audience; fair house.

HAMILTON.—Lucas Opera House (G. N. Hartly, manager): The Geraldine-Stockdale co. appeared 11 to a fair house at popular prices in The Noble Outcast. The programme was good. Dave Markel and Bud. Hoblitzell joined the co. at Missoula.

MISSOURI.

ST. JOSEPH.—Tootle Theatre (C. N. Philley, manager): Charles H. Hoyt's A Contented Woman drew one of the largest houses of the season 16. The play was well received though not greeted with the uproarious applause which always was a feature of Hoyt's earlier successes. The Hoyt co. jumped from San Francisco to this city, reached here too late in the afternoon for a matinee, and is entitled to great credit for the finished work they did all through in spite of fatigue. Current week at Tootle's we have Darkest Russia 18; Walker Whiteside 19; Robert Downing 22; Hawaiian National Band 23; Joe Ott Dec. 2. Effie Ellsler 3.==The Crawford Theatre (Frank F. Hart, manager): James B. Mackie 16 to fair business; good performance. J. K. Emmet 23.==Item: Caroline Miskell Hoyt is a cousin of Mrs. Louis Hare, Jr., and other prominent people of this city and is always entertained when here.

HANNIBAL.—Park Opera House (Watson and Price, managers): The Old Homestead 13 to good business. Devil's Auction 23.

CAPE GIRARDEAU.—Opera House (J. F. Schuchut, manager): House dark 11-16.

AURORA.—Opera House (W. T. Branham, manager): Lillian Durham's Comedy co. 14-16 to small business.

BUTLER.—Opera House (J. W. Taylor, manager): Down the Slope 12; good business but performance poor. Sadie Raymond 19 in A Daisy.

MARSHALL.—Opera House (M. E. Deering, manager): House dark 11-16. J. C. Lewis' Si Plunkard co. 23.

CLINTON.—Opera House (W. Bronum, manager): Dudley Buck Quartette co. 14; big business. Sadie Raymond Comedy co. 23.

MEXICO.—Ferris Grand Opera House (H. C. Eagen, manager): Midnight Watch 19, canceled; Myers Musical Comedy co. Dec. 2 3; Prodigal Father 13; Signor Blitz 21; Morrison's Faust 27.

SPRINGFIELD.—Baldwin Theatre (H. S. Jewell, manager): Joe Ott in The Star Gazer 18 drew a medium-sized audience; performance good. Devil's Auction 25.==Grand Opera House (F. O. Hefferman, manager): J. K. Emmet played a return date 15 to a good house. Lillian Durham co. 18-20; playing to fair audiences. Sinbad 23.

JOPLIN.—Club Opera House (H. H. Haven, manager): J. K. Emmet 17; large business. Joe Ott in The Star Gazer 19; Charles H. Yale's Devil's Auction 27. Pauline Hall 29.

INDEPENDENCE.—Music Hall (John H. Border, manager): Music Hall was opened 19 by J. K. Emmet's co. in Fritz. The house has splendid acoustic properties, complete set of new scenery and all modern conveniences. The next attraction is Si Plunkard.

SEDALIA.—Wood's Opera House (H. W. Wood, manager): J. K. Emmet to a good house 18; performance poor. Joe Ott in The Star Gazer 21; Clay Clement in The New Dominion 23; Fanny Rice in Nancy 26.

COLUMBIA.—Haden Opera House (B. E. Halton, manager): The Royal Hawaiian Band 25; In Old Madrid Dec. 2; Al. G. Field's Darkest America 10.

MISSISSIPPI.

CANTON.—Opera House (Mont Priestley, manager): The Otto H. Krouse Comedy co. 11-16. The performance fair, and attendance extra good.

VICKSBURG.—Opera House (Piazza Co., managers): Joe Ott in The Star Gazer 13; large house; poor effort. Sol Smith Russell in An Everyday Man 18; large and fashionable house.

JACKSON.—Robinson's Opera House: Joe Ott in Star Gazer played to the best house of the season 12; Otto Kraus 16-24.

COLUMBUS.—W. H. Harris' Nickel Plate Show 26. Professor H. Calhoun, by urgent request of citizens, will repeat his daring baloon feat 22.==Item: Joe L. Cradock, the efficent manager of Opera House, is visiting the fair at Atlanta.

MERIDIAN.—Grand Opera House (L. Rotherberg, manager): Trilby 11 to large and well-pleased audience. Baldwin-Melville co. 18-23.

NATCHEZ.—Temple Opera House (Sidney T. Lowenburg, manager): Joe Ott in Star Gazer 11 to large and delighted audience.==Item: Steven F. Powers, of this city, who supported Madame Rhéa in 1890, will resume traveling next season.

NEBRASKA.

FREMONT.—Love Opera House (E. C. Usher, manager): Uncle Josh Spruceby played to big business 16; excellent band and orchestra. Cook Sisters' U. T. C., had good business 11. Noble's Dramatic co. in repertoire 14-16 to fair patronage.==Item: Van Dyke and Eaton, by playing in repertoire at ten cents only in this section of the country have ruined the ten, twenty and thirty-cent business.

LINCOLN.—The Lansing (E. A. Church, manager): Congrove and Grant's Dazzler was presented 15, 16, to rather light business. This is not the co. that was closed in Evansville, Ind., Oct. 29 on account of their poor performance, as the co., headed by Max Miller, Raymond, Finley and Bobby Ralston, was playing in Topeka on that date. They gave as good a performance as the play would admit of. Grimes' Cellar Door, with James B. Mackie in the cast, 29.==The Funke (F. C. Zehrung, manager): Walker Whiteside will present Hamlet 20.

GRAND ISLAND.—Bartenbach's Opera House (S. B. Reynard, manager): Josh Spruceby co 15 to good business.

HASTINGS.—Kerr Opera House (W. Schellak, manager): Uncle Josh Spruceby co. to crowded house 16.

NEVADA.

VIRGINIA CITY.—Piper's Opera House (John Piper, proprietor): House dark.

NEW HAMPSHIRE.

CONCORD.—White's Opera House (B. C. White, manager): Rice's Comedians 18-23.

NASHUA.—Theatre (A. H. Davis, manager): Thomas E. Shaw closed a week's engagement to large audience 11-15. A Fatted Calf was greeted by a fine house 18. The co. included Mr. Richards, formerly of Temperance Town; Tom Brown, the whistler, and other clever artists. Edward Harrigan will make his first appearance in Old Lavender 21. Lillian Kennedy next.

MANCHESTER.—Opera House (E. W. Harrington manager): Waite's Comedy co. in repertoire 18-23 and matinees; good business at low prices 19, 20 and 30.==Gorman's Theatre (Charles J. Gorman, manager): The Watson Sisters 18-20; big houses, followed by The Burglar 21-23.

PORTSMOUTH.—Music Hall (J. O. Ayers, manager): Maude Hillman began a week's engagement 18, turning people away. The Black Crook 27.

NEW JERSEY.

NEWARK.—Miner's Theatre (Colonel W. M. Gorton, resident manager): Sowing the Wind by the same co. which made such a favorable impression here last season gave excellent performances 18-23, the work of Mary Hampton, J. H. Gilmour and Thomas Whiffen being especially good. Kellar 25-30. The Masqueraders Dec. 2-7.==H. R. Jacobs' Theatre (M. W. Jacobs, manager): The English Melodrama Humanity, headed by Joseph Grismer and Phoebe Davis, good and well-pleased houses 18-23. In a Big City 25-30. Sandow 2-7.==Items: Captain John S. Swift, of Humanity co., had to lay off two days at Providence, R. I., on account of a severe cut over the left eye, which he received from a broad sword in the combat scene.—John A. Hunter, an old theatrical manager, residing in this city, who is totally blind, will be given a benefit at Miner's Theatre by Newark Lodge of Elks on Dec. 16. The attraction will be Robert Mantell in The Queen's Garter.—Solomon De Vries, formerly treasurer of Jacobs' Theatre, has been appointed treasurer of the concert portion of Hammerstein's New Olympia, New York city.—Louis Waldmann, a cousin of Manager Waldmann, was initiated into Lodge No. 28 T. M. A. at their last meeting 17. Arrangements are being made for the annual ball of this association, which will be held in January.—James J. Corbett will open in The Naval Cadet on 25. A very good co. has been secured, including McKee Rankin. A new athletic feature, not disclosed as yet, will take the place of a sparring exhibition, unless the public demands it, in which case it will be added.

DOVER.—Baker Opera House (William H. Baker, proprietor and manager): The house could not hold the people who came 16 to see Stetson's Spectacular U. T. C. Co., turning away at least 100. Fisher's Cold Day co. opened season here 19 to good business; show only fair. Cyrene High-Class Vaudeville co. week of 25.

MORRISTOWN.—Lyceum Hall (W. L. King, manager): Minerva Dorr in Niobe 15; performance very satisfactory; small house. Washburn's U. T. C. co 20; very poor performance; large house. The Two Johns 28. Princeton Glee Club Dec. 10.

NEW BRUNSWICK.—Allen's Theatre (J. E. Starkes, manager): The Girl I Left Behind Me, one of the best-written frontier plays, to a large and appreciative audience 19. A good co. presented the play in a very creditable manner. Selena Johnson deserves special mention for her excellent emotional acting. Sanford's The Power of Gold to a very small house 20 owing to the inclemency of the weather. The stirring scenes were well rendered by a good co. The same co. will present My Jack on the following evening (21), Morrison's Faust 26; Police Inspector 28; Princeton College Glee Club Dec. 3; Kellar 5; The Gormans in Gilhoolys Abroad 6.

SOUTH AMBOY.—Knights of Pythias Opera House (F. E. DeGraw, manager): The Ariel Quartette entertainment (local talent) 20 to a small but enthusiastic audience.

TRENTON.—Taylor Opera House (W. R. Williamson, manager): Hoyt's Milk White Flag was presented to a large and enthusiastic audience 14. The originality of the situations and the bright observations in the dialogue were a pleasing relief for those who have grown familiar with similar productions. Coon Hollow was presented 16 to a good-sized audience. The performance was well received. Otis Skinner played to a light house 18, presenting Villon the Vagabond. Mr. Skinner gave a polished performance, and was assisted by a strong co. The Girl I Left Behind Me drew a very large attendance 20; a good co. made the performance enjoyable. Robert and Alfred Taylor 27; The Capitol 28; Dan McCarty 29, 30; 8 Bells Dec. 2; Modjeska 3.

PLAINFIELD.—Stillman Theatre (Rich and Maeder, managers): Peck's Bad Boy 21; fair house.

PATERSON.—Opera House (John J. Goetchius, managers): Drew fairly well 18-20 with a clever co. in Lost in New York. Morrison's Faust did well on the opening night, 21, and prospects are good for fine business during the remaining two nights of the engagement. Captain Herne, U. S. A., 25 and week; Gorman Brothers Dec. 2-4; 8 Bells 5-7.

ELIZABETH.—Lyceum Theatre (A. H. Simonds, manager): The Trustee (local) 15; S. R. O. By Force of Impulse (local) 16; S. R. O. The Girl I Left Behind Me gave an excellent performance to S. R. O. 18. Globe Trotters 22. Faust 25.==Drake Opera House (Rich and Maeder, managers): The first annual Chrysanthemum Exhibition was given by Drake's Military Band 21-23 and good audiences ruled. U. T. C. 28. Fire Patrol 30.==Item: L. P. Kalish, manager of The Girl I Left Behind Me, reports best of business everywhere.

HOBOKEN.—Lyric Theatre (George Hartz, manager): Dan McCarthy in repertoire drew fair houses 18-20. Conried's Irving Place Theatre Stock co. played Mein Leopold 21 to highly pleased audiences. The same co. will present Hexenkessel 22 and Honor 23. Derby Mascot follows 25-27; Minnie Maddern Fiske in Queen of Liars 29-30.

BELVIDERE.—New Opera House (Widenor Brothers, managers): Dark 12-21. Two Johns 22; Tyrolean Troubadours and Elmer P. Ransom 26. Frank Young in The Old Bachelor canceled 28.

MILLVILLE.—(Academy of Music (A. R. Rocap, manager): Joshua Simpkins to a large house 20. A Man About Town co. was billed for 21, but, owing to the severe illness of Mr. Larsen, the leading man, did not show up. The Servias Comedy co. play a return date Thanksgiving week and will introduce several new specialties.

CLINTON.—Music Hall (J. W. Altemus, manager): Stebbins' U. T. C. 14 to poor business; co. not up to their parts. Two Johns 30 will be greeted with a full house. Seats are already in demand. No bookings for December.

BOONTON.—Opera House (S. J. Green, manager): Side-Tracked 16 to good business; performance excellent. J. C. Stewart's Two Johns 27.

NEW YORK.

ALBANY.—Leland Opera House (Fred. F. Proctor, manager): Andrew Mack appeared before a crowded house as Myles Aroon 15; he has a sweet voice, and is a worthy successor to Scanlan. W. S. Cleveland's Minstrels appeared twice 16; the Arabs and Japanese Troupe were the features. The house was dark 18, 19. Tony Farrel as Garry Owen 20; Slaves of Gold 21, 22; In Old Kentucky 23; Crazy Patch 25, 26.==Harmanus Bleecker Hall: Joe Jefferson in Cricket on the Hearth and Lend Me Five Shillings 13; the receipts were about $2,400, and a more satisfied audience never left the hall. The star was called before the curtain and expressed his thanks briefly. Frank Mayo appears in Pudd'nhead Wilson 23; Fanny Davenport 25, 26.==Gaiety Theatre (Agnes Barry, manager): Miaco's City Club crowded this house 18, and it promises to be the banner week of the season. Fanny Everett and Ruby Marion are as attractive as ever. Fay Foster Burlesque co. 25.==Item: Frank Mayo will be entertained by the Press Club after the performance 23. Max O'Rell will be entertained 27.

ROCHESTER.—Lyceum Theatre (A. B. Wollf, manager): Eighteen curtain calls at one performance leads the record in this city, and such is the mark placed by Frank Mayo and his co. on the evening of 18, when they appeared in Pudd'nhead Wilson before a crowded house. Never in the history of theatricals in this city has such genuine enthusiasm been exhibited, and on the 19, 20 the demonstrations of approval crowded the first night's record very close. In Pudd'nhead Wilson Mr. Mayo has a part which fits him like a glove. Mr. Mayo has surrounded himself with a very meritorious co. House dark 21-23. Sowing the Wind 25-27; Bob Hilliard 28-30.==Cook Opera House (E. G. Lane, manager): Down on the Suwanee River was the attraction 18-20, and the attendance tested the capacity of the house. The entertainment was replete with good things and satisfied all. On 21-23 Davis and Keogh's Hustler co. was greeted by large audiences, who seemingly enjoyed the earnest work of the several bright artists. Jolly Old Chums 25-27. Gloriana 29-30.==Academy of Music (Louis C. Cook, manager): Owing to the cancelation of the Sins of a Night, the house was dark 18-20. Birds of a Feather pleased fine houses 21-23. Isham's Octoroons 25-30.

BINGHAMTON.—Stone Opera House (Clark and Delavan, managers): Baker-Severson Orchestra drew big business 16. Milton Aborn Opera co. opened a week's engagement 18 to large business; audiences well pleased. Wang 25; Niobe 26, 27; Agnes Herndon 28.==Bijou Theatre (A. A. Fetmyvessy, manager): Dan McCarthy had excellent business 14-16. London Belles was largely attended 18-20. Plays and Players 21-23; Tim the Tinker 25-27.

SARATOGA SPRINGS.—Opera House (A. L. Churchill, acting manager): The first lecture in the Y. M. C. A. Lecture Course was given 18 by the Remenyi Concert co. to a very large audience, giving the highest satisfaction.==Town Hall (J. M. Putnam & Co., managers): The ladies of The Greater Saratoga Committee will give an entertainment in this hall Dec. 26 which promises to be one of the most unique and novel ever seen here. Edward Harrigan in Old Lavender Dec. 10.

SYRACUSE.—Bastable Theatre (Frank D. Hennessy, manager): The Midnight Special drew well 16. Gloriana to fair business 18, 19. Agnes Herndon 22, 23; Robert Hilliard 25, 26.==Whiting Opera House (Wagner and Reis, managers): Roland Reed in The Politician to big house 14. Pudd'nhead Wilson 21, 22; Uncle Tom's Cabin (amateurs) 23; Stetson's Uncle Tom's Cabin 27.==H. R. Jacobs' Opera House (G. A. Edes, manager): Slaves of Gold to good houses 14-16. The Hustler drew fairly 18-20. Isham's Octoroons 21-23.

CANANDAIGUA.—Grand Opera House (McKechnie and Mather, managers): Byrne Brothers' Eight Bells 14; this excellent comedy pantomime was fully appreciated by the largest audience of the season. Pawn Ticket 210, 20; fair performance to a light house. Uncle Tom's Cabin 22.

GENEVA.—Smith's Opera House (F. K. Hardison, manager): Eight Bells 13; good show. S. R. O. Kirmiss 21-23; Engineer 25; Wang 29; For Fair Virginia Dec. 3; Sowing the Wind 5; A Trip to Chinatown 6.

GLOVERSVILLE.—Kasson Opera House (A. L. Covell, manager): Howard Stock co. in repertoire 11-16; good performances to fair business. Stetson's U. T. C. 20; good business. Helen Blythe 22, 23; For Her Sake 25; Pinafore (Christ Church) 26, 27; A Thoroughbred 28; Lost in New York Dec. 2; The Engineer 6.

YONKERS.—Music Hall (William J. Bright, manager): In Old Kentucky 18 played to the largest house of the season, even the chairs in the orchestra were sold and standing room was at a premium, fully 250 people were turned away. The play was liberally applauded and everybody seemed well satisfied. The performance was much better than that of last season. Miss Tabor as Madge and Bert G. Clark as Colonel Doolittle were clever. The Capitol 26; Dan McCarthy 28.==Item: Mr. Stevens, in advance of The Capitol, was in town 20.

OSWEGO.—Richardson Theatre (J. A. Wallace, manager): Hoyt's A Runaway Colt received its fifth presentation here 15. When pruned and batted into shape it will probably be a go. Co. good except Anson, of whom, of course, not much is expected as an actor; house small. Pawn Ticket 210, 18; light business. Agnes Herndon in Captain Kate 20; light business; pleasing performance. Robert Hilliard 27; Stetson's Uncle Tom's Cabin co. 28 with matinee; For Fair Virginia Dec. 5; Niobe 6; Merry World 9.

ELLENVILLE.—Masonic Theatre (E. H. Munson, manager): J. B. Wills in Two Old Cronies 25.

RONDOUT.—Liscomb's Opera House (George G. Liscomb, manager): The Ladies' Club 18-20; fair business. Stetson's Uncle Tom's Cabin 28.

KINGSTON.—Opera House (C. V. Dubois, manager): The Hustler 13; performance satisfactory. Edward Harrigan 30; In Old Kentucky Dec. 4; Erminie at the N. Y. S. Armory 26-28 by home talent in aid of the worthy poor of this city.==Academy of Music (C. D. Charles, manager): Leonzo Brothers 11-16; good business. Ellinwood Players 18-23; Lost in New York 24.

PLATTSBURG.—Theatre (A. A. Drowne, manager): Charles T. Ellis 18 to crowded house and a very satisfactory performance.==Item: This house carries an orchestra of twelve pieces, and the music is of such high standard of excellence that it receives applause nightly.

SCHENECTADY.—Van Curler Opera House (C. H. Benedict, manager): Stetson's Uncle Tom's Cabin co. drew two large audiences on the afternoon and evening of 16; they gave an inferior performance. Alexander Black's picture play, Miss Jerry, 21; In Old Kentucky 22; Slaves of Gold 23; Charles T. Ellis in The Alsatian 26; Jessie Couthoni Concert co. 28.

HERKIMER.—Grand Opera House (H. A. Diemel, manager): House dark 13-20. Won Back 29 by Herkimer Dramatic Club.

FISHKILL-ON-HUDSON.—Beattie's Academy of Music (Clark and Beattie, managers): Milo Deyo concert under auspices of Tompkins' Hose co. gave a good concert 15 to a well-pleased audience. Kittie Mitchell in Crazy Patch 20; G. W. Heathe in Peck's Bad Boy 22; Oliver Byron in Ups and Downs of Life 28; Two Old Cronies 30.

AUBURN.—Burtis Opera House (E. S. Newton, manager): Roland Reed as usual drew a big house 16. Local talent, presenting Ben Hur, opened a four nights' engagement 19 to a crowded house.

OGDENSBURG.—Opera House (Charles S. Hubbard, manager): Dark week of 18. Engineer 29.

UTICA.—Opera House (H. E. Day, manager): Joseph Jefferson as Rip Van Winkle 14 filled the Opera House to overflowing at advanced prices, all available standing room being occupied; a great many were turned away from the doors. The performance was a most delightful one; Mr. Jefferson received a most hearty call before the curtain. The Gretchen of Mary Shaw was received with great applause. The Hustler 16 pleased a large audience. Agnes Herndon in A Midnight Frolic 18, 19 to fair business. Charles T. Ellis 27; Nat Goodwin 28.==The Family Theatre (Will E. Burton, manager): The Little Ferret and An Equal Match constitute the bill for the week.==Association Hall: The Remenyi Concert co. drew a large audience 19, who were delighted with the concert.

ONEIDA.—Muxbor Opera House (E. J. Preston manager): The Arabian Medicine co. opened their second week 18 to a large house. Lee, the hypnotist, 25-30; Hienrich Brothers' Minstrels Dec. 2.

PENN YAN.—Sheppard Opera House (C. H. Sisson, manager): A Midnight Special 14; good performance to good business. Gloriana 20; Maloney's Mishaps 23.

HORNELLSVILLE.—Shattuck Opera House (S. Ososki, manager): The Rentz-Santley Burlesquers had big house 13. Byrne Brothers at the head of an excellent co. in Eight Bells 16 had S. R. O.; their specialties were up-to-date and kept the house in a roar of merriment. Down Upon the Suwanee River 22. Wild Carleton Dec. 2.

WATERLOO.—Academy of Music (C. C. Gridley, manager): Midnight Special 13 gave satisfaction to a large audience. Aiden Benedict in Fabio Romani 18 to a large and delighted audience. Stowe's Uncle Tom 21. Joe J. Sullivan, booked for here 25, has changed his route and canceled.

CORTLAND.—Opera House (Warner Rood, manager): Burt Haverly and Laura Biggar in A Trip to Chinatown pleased a large and fashionable audience 14; receipts about $500. Fabio Romani 19; small house. Therese Milford gave a strong impersonation of Nina. Remenyi Concert 22, with nearly every reserved seat in the house sold. Wang 27; Stetson's Uncle Tom's Cabin 29; Boston Rivals Dec. 3.==Item: Dr. Francis Cheney of the State Normal School has issued a request

to all lady students to remove their hats while in attendance at the Remenyi concert and other Normal attractions this Winter.

JAMESTOWN.—Allen's Opera House (A. E. Allen, manager): The Anna E. Danis Repertoire co. played week of 11 to good business, and gave good satisfaction. The Gormans in Gilhooleys Abroad 18 to big business, and gave a very superior performance to last season. Professor John Reynolds 23, 23. Old Tennessee 26; Sowing the Wind 27; Leoni and Everett's Ladies' Club 28-30.

MEDINA.—Bent's Opera House (Cooper and Hood, managers): Pawn Ticket 210 played 16 to good house; gave good satisfaction. Callahan's Faust co. Dec. 3.

POUGHKEEPSIE.—Collingwood Opera House (E. B. Sweet, manager): Andrew Mack in Myles Aroon 16 succeeded in pleasing a large audience; performance good. In Old Kentucky paid us its third annual visit, and again played to a packed house; audience was well pleased; performance good. Peck's Bad Boy 23; Oliver Doud Byron 25; Lost in New York 28.

NIAGARA FALLS.—Item: Jack Harkaway will open the new theatre, which is now receiving the finishing touches.

JOHNSTOWN.—Grand Opera House (C. H. Ball, manager): Stetson's Uncle Tom's Cabin 19 to usual large business. Charles T. Ellis in The Alsatian 26 under auspices of St. John's Guild.

LOCKPORT.—Hodge Opera House (Knowles and Gardner, managers): Captain Adrian C. Anson's sixth production of Hoyt's A Runaway Colt 16 to a big business; performance a little rough in spots, but otherwise very good.

MIDDLETOWN.—Casino Theatre (H. W. Cory, manager): Coon Hollow pleased a large audience 15; co. good. Lost in New York 16; fair business. A co. calling themselves the Scout gave a very unsatisfactory show 18.==Item: Al Caldwell, manager of Coon Hollow co., reports business good ever since his co. opened in September.

COHOES.—City Theatre (Powers and Williams, managers): Fennessy's co. presented Slaves of Gold 18 to large house. John L. Sullivan Athletic comb. with Paddy Ryan and Joe Choynski 20. Tony Farrell in Garry Owen 28.

PEEKSKILL.—Depew Opera House (F. S. Cunningham, manager): The Kennedy Players opened here 18 for a week to big business, and are giving general satisfaction. Two Old Cronies 28; In Old Kentucky Dec. 2.

MALONE.—Opera House (H. A. Putnam, manager): Lucier Minstrels, with Hank White and the Delmaning Brothers, 20; good audience. Pawn Ticket 210, 26; Business Men's Jubilee, local, 28.

BATAVIA.—Dellinger Opera House (E. J. Dellinger, manager): The Amateur Minstrels this week were a decided success, professionally as well as financially, receipts being over $800. The Engineer 16.

BATH.—Casino Opera House (C. A. Shults, manager): A Trip to Chinatown 16; crowded house. The acting was first-class but the piece was cut short in two acts. The Engineer 19; small house; fair performance.

ROME.—Washington Street Opera House (Graves and Roth, managers): Charley's Aunt 14; good co. and performance, but did not meet the expectations of the audience. Too quiet for them. Next attraction is The Thoroughbred 20; Minnie Lester week of 25.

CORNING.—Opera House (A. C. Arthur, manager): Rhéa 14 to a large and highly pleased audience. Rentz-Santley 15; 8 Bells 18; both to big houses. The Gormans in Gilhooleys Abroad 20 to an undeservedly small house. The Masqueraders 28.

WELLSVILLE.—Baldwin's Theatre (E. A. Rathbun, manager): Joe J. Sullivan in Maloney's Mishaps to a fair business 16.

ONEONTA.—Metropolitan Theatre (W. D. Fitzgerald, manager): John E. Brennan in Tim the Tinker 14; poor business. Co. first-class and deserved better patronage. Messrs. Brennan, Irwin, Bliss, and Little Winnie received a curtain call after the first act. Helen Blythe in Reaping the Harvest and Leah, the Forsaken, 28. Grilley, the humorist, 30.

LITTLE FALLS.—Cronkhite Opera House (W. H. Cronkhite, manager): Helen Blythe 14, 15 to light business, owing to bad weather and counter-attractions. A Thoroughbred 22.==Skinner Opera House (H. G. Skinner, manager): Adams Hose Co., Fair week, 11-18; Stetson's U. T. C. co. 21; Hiberlein Concert co. 22; Erina Chemical Engine Co. Ball 27; Ladies' Cecilia Quartette 29.

NEWBURG.—Academy of Music (Fred M. Taylor, manager): Kittie Mitchell in A Crazy Patch and a co. of good performers delighted a fair-sized audience 19.==Item: Mr. June, manager of A Crazy Patch, a former resident of this city, renewed his large circle of acquaintances.

PORT JERVIS.—Opera House (George Lea, manager): Lost in New York 15; unsatisfactory performance to a fair-sized audience. The Scout 19; topheavy house; mediocre exhibition. Two Old Cronies 22; The Derby Mascot Dec. 5.==Theatre Normandie (Ed Puller, manager): Dark.

HUDSON.—Opera House: House dark 14-21. A Crazy Patch 22; The Bicycle Girl 25; Edward Harrigan's co. 29.

ITHACA.—The Lyceum (M. M. Gutstadt, manager): Roland Reed in The Politician to a large and most enthusiastic audience of the season 15. A Trip to Chinatown delighted a full house 18. Wang 26; Hindoo Fakirs 28-30.

WARSAW.—Irving Opera House (W. S. Pratt, manager): House dark 18-21. Coming: The Scout.

TICONDEROGA.—Ives' Opera House (Frederick Ives, manager): Mora-Williams' co. 18-28; fair performance; good business.

GLENS FALLS.—Opera House (F. F. Prynn, manager): House dark 18-23. Edith Ellis in Pawn Ticket 210, 25.

OWEGO.—Wilson Opera House (C. B. Dean, manager): Fabio Romani 20; good house; performance good. The Scout 21; Helen Blythe 26.

AMSTERDAM.—Opera House (A. Z. Neff, manager): The Hustler pleased a fair audience 15. Howard Stock co. opened 18 to a good house. Kennedy's Players 25-30.

DANSVILLE.—Heckman Opera House (L. H. Heckman, manager): Ada Van Etta in Gloriana 14; performance good; fair business. House dark week of 25. A Trip to Chinatown underlined Dec. 12.

BALDWINSVILLE.—Howard Opera House (H. Howard, manager): Fabio Romani to a good house 14. A Thoroughbred pleased a fair-sized audience 18. Agnes Herndon in Captain Kate 25.

LYONS.—Memorial Hall (John Mills, manager): Hoyt's A Trip to Chinatown, with Burt Haverly and Laura Biggar in the cast, 15; S. R. O.; performance good. Pawn Ticket 210, 19; light business; satisfactory performance. Lyons Home Talent Minstrels 28; Niobe 29; Wang Dec. 3.

OLEAN.—Opera House (Wagner and Reis, managers): Rhéa, supported by an excellent co., appeared as Josephine, Empress of France, 16 to a large and enthusiastic audience. Down on the Suwanee River 21 did only a fair business. Sowing the Wind 23.==Academy of Music (Olean Music Co., managers): Prof. Lowe, hypnotist, 19-22 did a fairly good business and pleased. Henrich Brothers' Minstrels 23, 24.

NORTH CAROLINA.

ASHEVILLE.—Grand Opera House (Thrash and Pearson, managers): Richards and Pringle's Georgia Minstrels 14; good show; crowded house; 600 colored people turned out to see them. Katie Putnam 16. Old Lime Kiln: good house; interesting play. Entire co. much better than usually comes here; deserve packed houses. Kate Claxton 19, Two Orphans; well presented by strong cast; good business.==Item: Edwin S. Barbour was visiting Manager Pearson last week.

RALEIGH.—Academy of Music George D. Meares, manager): Dark week 10-16. Agnes Wallace Villa in The World Against Her 22.==Item: Manager Meares has just finished placing a new drop curtain which is very handsome from an artistic standpoint and superior as a "quick" curtain.

CHARLOTTE.—Opera House (N. Gray, manager): House dark week 18-23.

WILMINGTON.—Opera House (S. A. Schloss, manager): House dark week 13-20.

NORTH DAKOTA.

FARGO.—Opera House (C. P. Walker, manager): Katie Emmett in Chat, an American Boy, 11; good business; receipts $579.75. She is quite a favorite here and was very cordially received in the title-role. Her support was hardly above the average. Junius Howe, who opened the present season as manager for Charles Dickson, is in the city making arrangements for his co., At Fort Bliss, for 19. Ida Van Cortland week of 25 in repertoire. She returns to Fargo after a year's absence with a stronger co. than ever. Passing Show Dec. 5.

GRAFTON.—Opera House (W. W. Robertson, manager): Ida Van Cortland with a strong co. played Queena 11, Ingomar 12, Magdalen 13.

BISMARCK.—Athenæum (J. D. Wakeman, manager): Dark 10-15.

OHIO.

DAYTON.—Grand Opera House (Harry E. Feicht, manager): Camille D'Arville Comic Opera co. to a crowded house 12. Madeline, or The Magic Kiss, is a happy creation of lyric sentiment, and was rendered in a superb manner. The charming prima donna was ably supported by good principals and a strong and well trained chorus. Edwin Milton Royle played only to fair business 15, 16. Mexico and Friends were the bills, and both were interpreted artistically. Friends is the more popular play of the two, although Mexico, when somewhat remodeled, will prove fully as attractive.==Park Theatre (Harry E. Feicht, manager): Sam T. Jack's Extravaganza co. 14-16; S. R. O. was the rule. A number of good specialties were presented, and the general performance was acceptable. Harry Webber and Carrie Webber to light business 18-20. The cast was mediocre.==Memorial Hall (Soldiers' Home): Edwin Milton Royle in Mexico to a crowded house 14. The play was admirably presented and gave much satisfaction.==Items: Edwin Milton Royle, a Princeton graduate, has made friends with a number of like graduates of this city, and his future visits will be always welcomed with delight.—Camille D'Arville was the recipient of a large bunch of chrysanthemums, the compliments of the Y. M. C. A. football team.

PORTSMOUTH.—Grand Opera House (H. S. Grimes, manager): The new Grand Opera House just completed at a cost of $50,000, was dedicated on 18 by Portsmouth Lodge B. P. O. E. C. I Barker was chosen orator, and the house was opened by Edwin Milton Royle in the charming love drama of Friends. The house was filled by the Elks and their friends. Mexico was produced 19; the co. carrying their special scenery, etc. The attendance was large and the performance fully enjoyed. Coming: Murray and Mack in Finnigan's Ball 23; Trilby Dec. 11; Tornado 12; Baggage Check 14; Bunch of Keys 17.

SANDUSKY.—New Nielsen Opera House (Charles Baetz, manager): Our Flat by a well-balanced co was presented 13 to a well pleased audience. Hoss and Hoss was presented by a poor co. 14. All the Comforts of Home, full of life and activity, pleased a fair-sized audience 19, which showed its appreciation by frequent and hearty applause. T. C. Valentine and Theodore Bender made quite a hit. Edwin M. Royle's comedy-drama, Friends, came 22.==Item: Among other contemplated improvements, Manager Baetz will soon add a check room for men and women and also an additional toilet room for women, and promises to spare no expense to insure the comfort and safety of the patrons of his now modern playhouse.

URBANA.—Market Square Theatre (H. H. Williams, manager): The Henry Melnotte Dramatic co in Monte Cristo to a slim house 14. Country Circus 18; packed house. Audience so pleased they want a return date. Howard Saxby, lecture, 22.

CIRCLEVILLE.—Grand Opera House (Percy A. Walling, manager): Carrie Louis co. closed a profitable week's engagement 16. John D. Stapleton co. in The Wife 22.

UHRICHSVILLE.—City Opera House (Elvan and Van Ostran, managers): The Swedish Concert co. 21. Zero booked for 27 canceled. Senator O'Grady 6.

HAMILTON.—Globe Opera House (Connor and Vogt, managers): Sam T. Jack's Extravaganza co. 12 in The Bull Fighter to a light house. Al. G. Field's Darkest America 13; good and much pleased house. Coming: Frank Bush in Girl Wanted.

MT. VERNON.—Woodward Opera House (Grant and Stevens, managers): All the Comforts of Home drew a fair but appreciative audience 16.

CANAL DOVER.—Big 4 Opera House (Beiter and Cox, managers): House dark 18-23. Coming: Harrison J. Wolfe 28; Midnight Flood 30; William Morris in The Lost Paradise Dec. 14.

WARREN.—Opera House (Elliott and Geiger, managers): Frohman's Sowing the Wind 15 to large business. Emily Bancker in Our Flat 18 to a good house. Coming: The Runaway Wife 28; Milton Royle's In Mexico 30.

KENTON.—Dickson's Grand Opera House (Henry Dickson, manager): Miss Harum Scarum 12 to a crowded house. Co. very strong, but the play is not very good.

NEW LEXINGTON.—Smith's Opera House (T. J. Smith, manager): Dark last week.

GREENVILLE.—Opera House (Rupe and Murphy, managers): O'Hooligan's Masquerade 16 to fair business; performance pleasing. Tennessee Jubilee Singers 18; S. R. O.; entertainment excellent.

SPRINGFIELD.—Grand Opera House (E. B. Foltz, manager): Sam T. Jack's Bull Fighter 13; good business. Conroy and Fox in O'Flarity's Vacation; fair business. Frank Bush in Girl Wanted 18; good business. In Old Kentucky 21; Sandow and the Trocadero Vaudevilles 22.==Black's Opera House (Samuel Waldman, manager): O'Hooligan's Vacation 14; fair business.

NEWCOMERSTOWN.—City Opera House (E. C. Crater, manager): Unity Concert co. 16 to a large but disappointed audience.

STEUBENVILLE.—City Opera House (Charles J Vogel, manager): Jule Walters in A Money Order 16; good house. The Ideals opened a week's engagement 18 to good business. Shore Acres 25; The Wilber Entertainers 26; Harrison J. Wolf 27; Kirmess (local) 28; Hopkins' Transoceanic co. 30.

EAST LIVERPOOL.—New Grand (James Norris, manager): Corse Payton co. closed week of 16 to very profitable business. The Jolly Old Chums played a return date 18 to a full house.

CANTON.—The Grand (L. B. Cool, manager): Sowing the Wind 14 to the capacity of the house. Play and co. very satisfactory. On the Mississippi 15 to fair business.

NEWARK.—Memorial Auditorium (Foreman Rosebrough and Somersby, managers): House dark week of 11. White Slave 20.==Music Hall (J. H. Miller, manager): The Cecil Spooner co. opened 18 for a week of repertoire.

FOSTORIA.—Andes Opera House (Campbell and Veon, managers): Col. Robert G. Ingersoll will deliver his new lecture, "The Foundation of Faith" to the capacity of the house 28. All the Comforts of Home 23; good performance. Wilbur Opera co. 26.

COSHOCTON.—Coshocton Opera House (D. R. Keith, manager): Kendall's A Pair of Kids 14; excellent performance; good house. Ashley Miller 15, 16 failed to get here, also Fort Bliss 20 failed to arrive. Corsican Brothers 29.

TROY.—Opera House (Lee and Tamplin, managers): O'Hooligan's Masquerade 15 gave one of the best performances of the season to a good house. Harry Webber in Nip and Tuck 22.==Item: William Lang joined O'Hooligan's Masquerade co. at Columbus, O., to take the place of A. Tanner.

YOUNGSTOWN.—Opera House (Eugene Rook, manager): The De Haven Comedy co. 11-16, a return week, to packed houses. Their new play, A Barrel of Money, by H. H. Winslow, was a great hit. Shore Acres to a full house 19, rainy night, at advanced prices; performance excellent.==Item: James McAleer has disposed of his partnership interest in the De Haven co. to his partners, Rook and De Haven. Mrs. Eugene Rook will manage the co.

MANSFIELD.—Memorial Opera House (E. R. Endly, manager): Jane Coombs in Bleak House 13; Conroy and Fox 16; Hoss and Hoss 18; White Slave 19; all to fair business. Boston Howard Athenæum co. 29; Field's Drawing Cards Dec. 2; Trilby 4.

IRONTON.—Masonic Opera House: (B. F. Ellsberry, manager): House dark.

TIFFIN.—Noble's Opera House (Charles L. Bristol, manager). House dark.

CAMBRIDGE.—Hammond's Opera House (R. Hammond, manager): Madge Tucker co. closed a three-nights' engagement 13, having played to very good business.

WAPAKONETA.—Timmermeister's Opera House (G. A. Wintzer, manager): House dark 12 20. The Naiad Queen will be produced 20, 21 by home talent.

COLUMBUS.—Grand Opera House (J. G. and H. W. Miller, managers): John Stapleton co. 14-20; good business. Joe Jefferson 21; Gay Old Boy 23-30; Americans Abroad 5-7; Robert Hilliard 9-11; Pauline Hall 12-14.

MARIETTA.—Auditorium (M. G. Seipel, manager): Jule Walters in A Money Order 20 drew a large audience. Performance good. Coming: Bunch of Keys Dec. 12.

TOLEDO.—People's Theatre (S. W. Brady, manager): The White Rat 14-16 to fair business. One of the many melodramas where the actors support the scenery. In Old Kentucky drew good houses 17-20. On the Bowery 23—week.

AKRON.—Academy of Music (W. G. Robinson, manager): The Ideals, with Howard Hall and Beatrice Earle as leads, closed a very successful week's engagement 16.

LIMA.—Faurot Opera House (W. A. Livermore, manager): A packed house greeted the fifth appearance of Friends 13. A return date will be played on Thanksgiving, when Friends will be the matinee attraction, and Mexico the evening. Conroy and Fox drew a fair house 14. On the Mississippi 16, and Old Tennessee 18 did not come up to expectations. We are having a surfeit of colored actors just now. Emily Bancker in Our Flat presented an excellent performance delighting a fair-sized audience 19. Hoss and Hoss 2; All the Comforts of Home 22.

MIDDLETOWN.—Sorg Opera House (J. C. Brereton, manager): Girl Wanted 20 to a good-sized audience.

ZANESVILLE.—Opera House (R. D. Schultz manager): The Wilbur Opera co. in repertoire of standard operas filled the house week of 18-23. Howard Athenæum co. Thanksgiving.

FREMONT.—Opera House (Heim and Haynes, managers): Carnival of Flowers by local talent to a crowded house 20. Coming: Friends 23.

GALION.—Central Opera House (Waldman and Rettig, managers): Charleston 13-16; fair houses. Hoss and Hoss 19; fair house. Bloomer Girls 22; Gilbert Opera co in La Mascotte 29.==City Opera House (S. E. Riblet, manager): Si Perkins 20.

NORWALK.—Gardiner Music Hall (L. C. Bradley, manager): All the Comforts of Home 18; good business. Fine co. and good stage settings. Coming: Gilbert Opera co. in The Mascot. St. Mary's Dramatic Club will put on Shaun Aroon 28.

PAULDING.—Grand Opera House (J. P. Gasser, manager): Jane Coombs 15; fair house. U. T. C. 21; Labadie 28.==Model Opera House: Dark.

BOWLING GREEN.—Grand Opera House (Hankey Brothers, managers): House dark week ending 17.

WADSWORTH.—New Opera House (J. F. Detweiler, manager): House dark. Canceled, A Pair of Kids for good reasons.

PIQUA.—Piqua Opera House (C. C. Sauk, manager): Conroy and Fox 13; big business; good entertainment.

FINDLAY.—Marvin Opera House (W. C. Marvin, manager): Carrie Louis 18-23; The Wife co. 28.

LONDON.—High Street Theatre (F. H. Roland, manager): Henry Melnotte 11-13, poor business; good performances. Nip and Tuck 23.

OREGON.

PORTLAND.—Marquam Grand (S. C. Heilig, manager): Dark 4, 5. C. T. Dazey's The War of Wealth, staged and directed by R. A. Roberts, pleased large audiences 6-8. House dark 9, 10; Trilby 11-16; The Passing Show 18-20.==Cordray's New Theatre (John F. Cordray, manager): Milton Nobles in Love and Law, with competent support from Frank W. Bacon Stock co., played to good business week ending 10. The Phœnix 11-17; Mahara's Minstrels in Darkest America 18-24.==New Park (J. P. Howe, manager): Dark 4-10.

BAKER CITY.—Rust's Hall (M. B. Goldstein, manager): The Tornado 13; good house; excellent performance. Charlotte Tittell 15, 16; fair business. Schilling's Minstrels Dec. 4.==Item: Charlotte Tittell closed her season here.

PENNSYLVANIA.

NORRISTOWN.—Grand Opera House (John E. Murphy, manager): The Story of the Reformation was presented 11, 12 for the benefit of a local church to big houses. J. W. Larsen in The Man About Town 15, 16 to fair business. Mr. Larsen is very funny, but the supporting co. with but one or two exceptions was poor. Bryant and Richmond 21-23; 8 Bells 25.==People's Theatre (Charles H. Stuart, manager): Two Old Cronies was presented 11 by a very incapable co. to good business. Lost in New York 12, 13 to fair business; performance good. Welsh Brothers' Twentieth Century Vaudeville co. pleased large audiences 14-16.==Item: Manager Stuart, of the People's, announces that hereafter nothing but vaudeville cos. will be booked at his house.

YORK.—Opera House (B. C. Pentz, manager): Kittie Rhoades in repertoire 11-16, presenting A Wife's Secret, Hearts of Gold, The Man in Black, Galatea, Polly, East Lynne and Tom Sawyer at matinee, drew a fairly good week's business. Wang, with its tuneful melodies and a competent co., drew $518 at advanced prices 18. Canceled Joshua Simpkins co. 8 Bells 20; Old Homestead 23. York County Teachers' Institute week of 25, opening with lecture by Colonel A. K. McClure, of Philadelphia, on the "Prominent Men of the War."

ALLENTOWN.—Academy of Music (N. E. Worman, manager): The Ethel Tucker and H. P. Meldon co. closed a week's engagement 16, averaging fair business. Queena, the French Woman, Russian Slave, Called Back, Golden Giant and Lost Paradise were all presented in good style. The performance of Lost Paradise was especially good. Mr. Meldon, as Superintendent Warren did some excellent acting, and at the close of the second act was called before the curtain with the entire co. Wang tested the capacity of the house 19. Co. and performance throughout excellent and audience highly pleased.

SCRANTON.—Academy of Music (M. H. Burgunder, manager): Slaves of Gold 13 to fair business. Two Johns 16 to good business. A Bunch of Keys 18-20, with matinee, all to good business.==The Frothingham (Wagner and Reis, managers): Della Fox Comic Opera co. in Fleur-de-Lis 16, 17 to large business. Rhea in Nell Gwynne 19, with matinee, and Josephine, Empress of the French, 20 to large business.==Davis' Theatre (George E. Davis, manager): The Henry co. in A Warm Reception 14-16 to good business. Plays and Players 18-20 to large business.

LANCASTER.—Fulton Opera House (B. and C. A. Vecker, managers): Wang drew a crowded house 15. The Hanford-Spencer-O'Brien Combination produced Romeo and Juliet and The Merchant of Venice to large and well-pleased audiences, matinee and evening 16. They carry a fine lot of scenery. Keller, the magician, delighted a crowded house 19. For Fair Virginia pleased fair house 20. The Girl I Left Behind Me 21; 8 Bells 22; The Old Homestead 23; Nat Goodwin 25.

TYRONE.—Academy of Music (G. W. Hamersley, manager): South Before the War 14; fair business. The Old Homestead 18; crowded house; largest audience of the season; everybody pleased. Lincoln J. Carter's Fast Mail 27; Aiden Benedict's Fabio Romani 28; Bunch of Keys 6.

GREENSBURG.—Kraggy's Theatre (R. G. Curran, manager). Charles E. Blaney's comedy, A Baggage Check 18 before a large and well-pleased audience. Two Jolly Old Chums 19, on account of the inclement weather, to small but well-pleased audience. May Smith Robbins in Little Trixie 23; Carter's Fast Mail 30; A Trip to Chinatown Dec. 5.

JEANNETTE.—Opera House (A. B. Blitz, manager): June Agnot, supported by Clifton and Middleton co., in Ranch King, Myrtle Ferns and Libby Prison pleased large audiences 14-16. Carrie Russell's Voltair Operatic co. gave a poor show to large audience 19. Joe J. Sullivan in Maloney's Mishaps 30 (return date).==Items: The South Before the War co. broke all records at this house, turning people away before 8 o'clock.—Good attractions are fast building up the former theatrical standing of this place.—Jack Ralston, or A Brother's Revenge, will be produced in the near future by local talent for the benefit of striking glass-packers.

FRANKLIN.—Opera House (James P. Keene, manager): Shore Acres 20 to a large and appreciative audience: S. R. O. Anna E. Davis, supported by Henry Blackaller stock co., 18-23 to good business.

MONONGAHELA.—Gamble's Opera House (Sam P Vohe manager): Dark 18-22. A Baggage Check 22; fair audience. Flora Staniford co. in repertoire week of 25.

PITTSTON.—Music Hall (J. A. MacDougall, manager): Milton Aborn Opera co. 14-16 and matinee; fair business. Best popular priced co. here in years. Milton Aborn and Frank Wooley are two very funny comedians. Joseph W. Smith has an exceptionally fine tenor voice and was highly received. Otis Skinner in his new play, Villon the Vagabond, 19; large and delighted audience; performance excellent. White Squadron 26; The Gilhooleys Abroad 29. Uncle Tom's Cabin and Lewis Morrison underlined.==Items: Steam heat has just been added to the many improvements at Music Hall this season.—Manager McDougall has an excellent line of attractions booked, and business is an improvement over last season. Walter Schofield is now in charge of the box-office.

HARRISBURG.—Grand Opera House (Markley and Appell, managers): Wang was given to good houses afternoon and evening 16. The opera was given in the usual satisfactory manner that has characterized this production on previous visits. Kellar, the magician, to excellent business 18. His feats, as well as those of Mrs. Kellar, were very interesting and received the usual meed of praise. 8 Bells, with a new chime of amusing sounds, was rung to a large audience 20. The acrobatic gyrations of this co. cannot be excelled by any other co. in this line of work. The Old Homestead largely 21 and was highly satisfactory. Geo. W. Wilson in the role of Uncle Joshua compared favorably with his predecessors, and the balance of the co. were up to the standard. Y. M. C. A., Star Course: The Whitney Family, of Brooklyn (Mozart Sextette) had a good house 19. This is an excellent aggregation of musicians, the only fault to be found with the programme is the lack of the popular element, it being somewhat over the heads of the audience.==Item: The theatrical season in this city is proving a pecuniary success just at present, as the following official receipts will show: The Rainmakers, $491; Frank Daniels, $400; Black Crook, $400; Camille D'Arville, $480; A Black Sheep, $340; Shore Acres, $651; A Milk White Flag, $560; Della Fox, $1,025; Wang, $650; Kellar, $450; 8 Bells, $390. These figures are by the courtesy of Dr. Markley, of M. and A., and clearly prove that they are first-class amusement purveyors, and understand the benefit of a liberal use of printers' ink, and also that Harrisburg is a good show town.

OIL CITY.—Opera House (C. M. Loomis, manager): Herne's Shore Acres 13 to very large and fashionable audience, who were delighted with the production by this excellent co. The Gormans 15; fair house and good performance. Robert Mantell in The Husband 19 was greeted by an enthusiastic audience. Sowing the Wind 20; Jolly Old Chums 23; Clifton and Middleton in repertoire week of 25-30.

CORRY.—Week's Theatre (L. A. White, manager): Ben Hur (home talent) 13-15; packed houses. The Gilhoolys Abroad (Gorman Brothers) 16; good business; well-pleased audience. Norris Brothers' Equine and Canine Carnival 18, with matinee; small business.

BELLEFONTE.—Garman's Opera House (Al Garman, managers': Powell, the magician, gave the best sleight-of-hand performance ever seen here to a very good house.

WILLIAMSPORT.—Lycoming Opera House (Wagner and Reis, managers): Della Fox 14 in Fleur de Lis to a fair-sized and appreciative audience; excellent support. Rentz-Santley co. to a good-sized but not a pleased audience. Madame Rhea in Josephine 18 to a fair-sized and very enthusiastic audience; strong support; she had several recalls. Burne Brothers in 8 Bells 19 to a large and pleased audience. The Old Homestead 20 to a good-sized and delighted audience; co. good. Wang 21; The Gilhoolys Abroad 22; Down on the Suwanee River 23.

WARREN.—Library Theatre (F. R. Scott, manager): Edward P. Elliott, impersonator, 15; S. R. O.; best of satisfaction. Sowing the Wind 19; good business; excellent performance. New England Home (local) 21, 22; Nellie McHenry 27.

BROWNSVILLE.—Richie Theatre (L. C. Richie, manager): May Smith Robbins 26.

BEAVER FALLS.—Sixth Avenue Theatre (F. H. Caslehaugh, manager): James A. Herne's Shore Acres 16 to the capacity of the house; performance excellent. The Corse Payton co. opened for week in The Parisian Princess; good performance; low prices. A Baggage Check 26; Private Secretary 29.

BETHLEHEM.—Opera House (L. F. Walters, manager): Walter Sanford's stock co. in Power of Gold and My Jack 15, 16. Both attractions were fairly well attended and much appreciated by the audience. The Two Johns, with Fattie Stewart and Paul Dresser as the Johns, supported by a fine co., pleased a large audience 18. The Lehigh University Glee and Banjo Club will give one of their concerts 23. Hoyt's Bunch of Keys 22.

PUNXSUTAWNEY.—Mahoning Street Opera House (Charles Fish, manager): Midnight Flood 14; good performance to large audience. Little Trixie 15 to good business; audience very highly pleased, the cast being very much stronger than on former occasions. Powell, the magician, 16 to fair business; performance of a very high class to a well-pleased audience. House dark 18-23. Perkins D. Fisher's A Cold Day co. 25.

READING.—Academy of Music (John D. Mishler, manager): A large audience attended the performance of Wang 14. An excellent performance of A Milk White Flag to S. R. O. Hoyt's Comedies always attract large audiences here. Ethel Tucker and co. gave the Lost Paradise, That French Woman and Queena 18-20, which were well received.==Grand Opera House (George M. Miller, manager): Old Rube Tanner attracted large audiences 15, 16. The performance was very good.==Bijou Theatre (Charles Gilder, manager): The Two Old Cronies were only fair 14-16. The Paris Gaiety Girls failed to appear 18.

CHESTER.—Grand Opera House (Thomas Hargreaves, manager): Hanford, Spencer and O'Brien in Romeo and Juliet 14; good house. The Bicycle Girl 16; fair business. Morrison's Faust 19; large house. Kellar 21; The Girl I Left Behind Me 22; Coon Hollow 25; Bob, and Alf Taylor in Yankee Doodle and Dixie 28; Night Owls 27.

LOCK HAVEN.—Opera House (J. H. Mussina, manager): Charles E. Blaney's A Baggage Check 13; S. R. O.; performance excellent. Powell, the magician, 19 to small house gave general satisfaction. Fabio Romani 27. Old Rube Tanner Dec. 5.

POTTSTOWN.—Grand Opera House (George R. Harrison, manager): This house dark week of 11-16 owing to Garland stock co. having canceled. 8 Bells 26; The Smuggler 28.

MT. CARMEL.—Burnside Post Opera House (Joseph Gould, manager): George W. Larsen in The Man About Town gave a very poor performance to a deservedly small house 13. The Fast Mail 16; very good scenery; excellent co.; general satisfaction to a fair-sized audience. The South Before the War 19; grand production to S. R. O. Receipts $142; largest in the history of the house.==G. A. R. Annex: Madame Laura's co. of Bohemian Glassblowers opened a week's engagement 18-23 to good business.

WILKES BARRE.—Music Hall (W. C. Mack, manager): Hoyt's A Bunch of Keys, under the management of Gus Bothner, played 14-16 to large and well-pleased houses. John J. Black as Old Rube Tanner played 18-20 to good business.==Grand Opera House (M. H. Burgunder, manager): Dark.

SHENANDOAH.—Theatre (P. J. Ferguson, manager): The Fast Mail 13 to good business. The Engineer 15 to fair-sized house. Two Old Cronies 19 to good business. A Trip to Chinatown 22. Ethel Tucker week of 25.

EAST STROUDSBURG.—Academy of Music (J. H. Shotwell, manager): House dark last week. Two Johns 21; Regina Desmond 25.

M'KEESPORT.—White's Opera House (F. D. Hunter, manager): Flynn and Sheridan's Big Sensation gave a very clever performance 19, and pleased a large audience. The Wilber Entertainment co. 20.==Altmeyer's Theatre (R. B. Brone, manager): The Midnight Flood gave a fair performance to a good house 18.

UNIONTOWN.—Grand Opera House (J. F. Mill house, manager): Charles E. Blaney's Baggage Check co. pleased a large audience 19. The attraction is one of the best farce comedies ever seen here. Midnight Flood 20 to fair house. Little Trixie 25; Hoyt's Trip to Chinatown Dec. 4.

DANVILLE.—Opera House (F. C. Angle, manager): The Two Johns 14; fair house and performance. The Engineer 16; good business; well-pleased audience. The Fast Mail 19; large satisfied audience. The Mikado 22, 23; Fabio Romani 26; Old Rube Tanner 28; The Fire Patrol Dec. 5; Welsh Brothers' Twentieth Century co. 13.

WELLSBORO.—Bache Auditorium (Dartt and Dartt, managers): Hoyt's A Trip to Chinatown 20; a very large and well-pleased audience. Receipts about $500. Syracuse Glee Club 28.

CONNELLSVILLE.—New Myers' Opera House (Charles R. Jones, manager): Duncan Clark's Female Minstrels 16 to fair business; poor performance. Flynn and Sheridan's Big Sensation 18 gave an excellent performance to a fair-sized house; good co. The Midnight Flood 19; fair house. Little Trixie 22; Ten Nights in a Barroom 28.

HAZLETON.—Grand Opera House (G. W. Hamersly, manager): Two Johns played to light business 15. Wang drew a good house 20; performance satisfactory; advanced prices.

JOHNSTOWN.—Adair's Opera House (Alex. Adair, manager): The Midnight Flood 16 to only fair business, but gave general satisfaction.—Johnstown Opera House (James G. Ellis, manager): A Baggage Check gave a splendid performance 16 to a good house. Waite's Comedy co. 18-23 to crowded houses; universal satisfaction. The band and orchestra deserve special mention.

SHAMOKIN.—G. A. R. Opera House (J. F. Osler, manager): G. W. Larsen in Man About Town 14 to fair-sized audience. The South Before the War 16, afternoon and evening, to large and well-pleased audiences. Lincoln J. Carter's Fast Mail to big house 18. Gilhooleys Abroad 23.

NEW CASTLE.—Opera House (Wagner and Reis, managers): Shore Acres on 18 to S. R. O. Robert Mantell 22 to nice business. The Baggage Check 27. Franz Wilzek Concert co. 28.—Item: John L. Kerr, general manager for Wagner and Reis, spent three or four days with us this week. This is Mr. Kerr's old home.

LANSFORD.—Opera House (J. B. Breslin, manager); Fast Mail 11; good performance to satisfactory business. Engineer 14 did not give satisfaction owing to disagreeable weather. They played to fair business. Two Old Cronies 20; light business; poor performance. Welsh Brothers 29; South Before the War 30.

CARBONDALE.—Grand Opera House (Dan P. Byrne, manager): Plays and Players 15, 16 to good business. Howard's Hibernica 20; good house considering counter attractions. Fabio Romani 23. Return date of Hanford, Spencer and O'Brien 28.—Item: The members of Plays and Players co. attended a football game here, 16, and in the evening the players of the two teams held the front row and joined in the chorus of the popular songs.

SHARON.—Carver Opera House (P. F. Davis, manager): Fort Bliss 16 canceled; Prices Popular People 18-20; fair business; satisfactory performance. Hyer's Colored Musical Comedy co. 23.

LEBANON.—Fisher Opera House (George H. Spang, manager): Tornado 15; scenic effects were above the average, and the co. was an excellent one. 8 Bells 20 will be greeted with a good house.—Item: Garland and McKay Comedy co. failed to make its appearance, and gave Mr. Spang no explanation.

EASTON.—Abel Opera House (Dr. W. K. Detweiler, manager): Sanford's Power of Gold and My Jack 18, 19 to fair business; co. very good. Hoyt's A Bunch of Keys 21 gave general satisfaction.

MAHANOY CITY.—Opera House (J. J. Quirk, manager): The Tornado drew a fair house 14, and from a scenic standpoint gave the best satisfaction of any show this season. The co. did not, like a great many that come here, because our stage is small, refuse to put up its scenery, but mounted every piece, with the result the audience was greatly pleased. The South Before the War drew a splendid house and seemed to please the major part of the audience 20. The Gormans 25.

BERWICK.—P. O. S. of A. Opera House (F. R. Kitchen, manager): House dark 18-23. Old Rube Tanner 26.

JOHNSONBURG.—Armstrong Opera House (A. E. Scoullar, manager): Lincoln J. Carter in the Fast Mail 23. House dark 24-Dec. 12.—Item: Carter's Fast Mail canceled Renova on account of house not being large enough for scenery. This house was lucky in getting the date; a large house will greet the co.

COLUMBIA.—Opera House (James A. Allison, manager): Lincoln J. Carter's co. in The Tornado 16 to a large and friendly audience. Fisher's co. presented A Cold Day 21 to big business; good satisfaction.

UNION CITY.—Cooper Opera House (J. H. Blanchard, manager,: Dark 18-24. Old Tennessee 25.

BUTLER.—Park Theatre (George M. Burkhalter, manager): Sowing the Wind 18; good performance; small house. Wilbur Entertainment co. 22; Baggage Check 25; Muldoon and Maloney's Mishaps 28.

WEST CHESTER.—Opera House (F. J. Painter, manager): The Girl I Left Behind Me 23.

MEADVILLE.—Academy of Music (E. A. Hempstead, manager): Shore Acres 15; S. R. O.; well-pleased audience. Roland Reed 19; good business. Sowing the Wind 21; small house; good satisfaction. Taylor Hose Minstrels 27, 28; local. Baggage Check 29.

MILTON.—Grand Opera House (Griffith and Co., managers): Fast Mail 21 to fair business; performance first-class. Old Rube Tanner Dec. 2.

FRANKFORD.—Music Hall (William B. Allen, manager): Cinderella 16 highly entertained a large audience. Morrison's Faust 20; fair performance to a packed house. Man About Town 22, 23; Hands Across the Sea 27, 28.

CLEARFIELD.—Opera House (T. E. Clarke, manager): Powell 18 to big business. In order to reach Clearfield and make preparations for his evening's performances Mr. Powell was obliged to engage a special train on Sunday at Punxsutanney, on which he arrived during the night. Cold Day 27; Kittie Rhoades Dec. 2-9.

PHILIPSBURG.—Pierce's Opera House (Thomas Byron, manager): Midnight Flood was greeted by a good-sized audience 11. Performance unsatisfactory. Prof. Kauffman's piano recital 13 was enjoyed by a large and very enthusiastic audience. Baggage Check to an immense house 15. Performance fair.

BRADFORD.—Wagner Opera House (Wagner and Reis, managers): Rhea in Josephine 15 pleased large house. Mantell in The Husband 18 to delighted crowded house. Gilhoolys Abroad 18; good attendance. Jolly Old Chums 28; Sowing the Wind 29; The Hustler Dec. 2.

ALTOONA.—Eleventh Avenue Opera House (Mishler and Myers, managers): Little Trixie 16 to fair business. Old Homestead 19 to S. R. O.; people turned away by the score. Jolly Chums 20; good business. Fair Virginia 21; Waite's Comedy co. 25-30.—Eden Musee (Bert Kimball, manager): A strong Vaudeville co. playing to large and well-pleased audiences.

ERIE.—Park Opera House (Wagner and Reis, lessees): A large and representative audience was in attendance to greet Robert Mantell 20 in his society drama, The Husband. The piece is intensely interesting and was produced in a capable manner. The audience was not at all backward in manifesting their appreciation, judging from the applause tendered Mr. Mantell. The Masqueraders 25; Sowing the Wind 28.

ASHLAND.—Grand Opera House (Frank H. Waite manager): The Wolford, Holmes and Sheridan co. closed their engagement here 20 with a very satisfactory presentation of Underground to good business and pleased audiences. This co. carries more scenery and gave better satisfaction than any (10-20-30 cents) co. that has ever been in our city. Whallen and Martell's South Before the War co. 21 to big business and very satisfactory performance. The singing of the Magnolia, Anoka and Buckeye Quartette was much enjoyed by the large audience. Welsh Brothers' Twentieth Century co. 26.

RHODE ISLAND.

PAWTUCKET.—Opera House (George M. Blandford, manager): Carl A. Haswin in The Silver King 14-16 to average business. Mr. and Mrs. Sidney Drew in The Bachelor's Baby 18, 19 to fair patronage; deserved much better. The Struggle of Life 21-23; The Fencing Master, with Katherine Germaine, 25-27; Annie Ward Tiffany and George Richards in The Fatted Calf, matinee and evening of 28.

WESTERLY.—Bliven's Opera House (C. B. Bliven, manager): The Sawtelle Dramatic co. did a big business week ending 16. The S. R. O. sign was displayed nightly. The Black Crook 21 drew a large-sized audience. Hands Across the Sea 25; The Burglar Dec. 5.

WOONSOCKET.—Opera House (Blandford and Sweatt, managers): Alexander Salvini and co. made their first appearance at this house, before a good audience, in The Three Guardsmen. A return date is earnestly desired by all who witnessed the performance. Fatted Calf 5; C. B. Hanford 10; 1492, 11; Black Crook 19.—Music Hall (L. Mailloux, manager): White Crook 16; S. R. O. Fay Foster co. 18; good house. Night Owls 21.

SOUTH CAROLINA.

COLUMBIA.—Opera House (Eugene Cramer, manager): Katie Putnam, well supported, 13-15 to packed houses.

GREENVILLE.—Opera House (Fitzgerald and Morgan, managers): Fitz and Webster in A Breezy Time pleased a large audience 12. Richards and Pringle's Georgia Minstrels 19.

SPARTANBURG.—City Opera House (Max Greenwald, manager): Richards and Pringle's Minstrel co. 18; fair business. Kate Claxton in The Two Orphans 20; advance sale of seats very good.

SUMTER.—Academy of Music (E. H. Moses, manager): Amy Lee failed to appear 13. This is the second time they have made contracts and failed to appear. Dr. Willit's lecture, entitled "Sunshine," 21. House dark for balance of month.

SOUTH DAKOTA.

SIOUX FALLS.—Grand Opera House (S. M. Bear, manager): A Turkish Bath 18 gave satisfaction to a good house. Holden Comedy co. week of 25; My Wife's Friend Dec. 2; A. Y. Pearson in repertoire week of 9.

TENNESSEE.

MEMPHIS.—Lyceum Theatre (John Mahoney, manager): William Morris 14-16 in The Lost Paradise to well-pleased but only fair houses. The Tavary Grand Opera co. opened up a week's engagement 18, producing the operas Lucia di Lammermoor, Lohengrin, Bohemian Girl and Carmen to good-sized audiences, who thoroughly enjoyed the brilliant and perfect performances. The engagement promises to be a successful one. The Span of Life is underlined.—Item: Joe Ott in The Star Gazer appeared here 14 to only moderate business. Sol Smith Russell showed only one night, 19, in Mr. Valentine's Christmas as curtain-raiser and his new piece. An Everyday Man, to S. R. O., it being one of the largest houses of the season.

NASHVILLE.—The Vendome (Curry and Boyle, managers): Trilby 13, 14 played to large houses. Louis James 15, 16 presented Hamlet, Othello and Marmion to splendid business. William Morris in The Lost Paradise 18, 19 drew fair houses. Katie Putnam in At the Old Lime Kiln 20, 21. Fair Virginia canceled dates 22, 23; no explanation given. House dark 25-28; Span of Life 29, 30.—Grand Opera House (Curry and Bayla, managers): Equine and Canine Carnival 18-23; playing to good houses. Beach and Bowers' Minstrels 25-27; Special Delivery 28-30. Senor Rafael Diaz Albertini, Madame Rosa Linde and Signor Clementino De Macchi appeared in concert at Watkin's Hall 13 under the auspices of the Jesse French Orchestral Society before a large audience.

COLUMBIA.—Grand Opera House (Helm Brothers, managers): Little Goody Two Shoes, local talent, 11, 12 to good business first night. Signorina Nice Monska did very light business 15, 16. Stowaway changed to 26; Beach and Bowers' Minstrels 28; Derby Winner Dec. 4.

MURFREESBORO.—Mason's Opera House (J. D. Fletcher, manager): William A. Brady's Trilby 15 to large audience; fair satisfaction. The Stowaway 25; The Old Homestead Dec. 9.

CLARKSVILLE.—Elder's Opera House (James T. Wood, manager): Al. G. Field's Minstrels 14 to the biggest house of the season. Attendance, 1,035 at advanced prices. Best minstrel performance ever witnessed by a Clarksville audience. Walter L. Main's Circus 14 to big business. Estimated attendance at afternoon performance, 8,000. Stowaway 19. Prof. Blitz, booked for 21, has canceled.

BRISTOL.—Harmeling Opera House (Bunting and Mothner, managers): Deestrict Skule 15; local talent to a packed house. Marie Wainwright in Love Chase 18 played to a small but select audience. Miss Wainwright did not do herself justice in Love Chase. The actors were good but there is nothing in the play. Punch Robinson 19, 20 to small houses; deserving of better attendance, as his plays give the best of satisfaction; weather against him.

JACKSON.—Pythian Opera House (Woerner and Tuchfeldt, managers): Limited Mail 11 to fair house. Louis James presented Virginius 14 to a swell audience which completely tested the capacity of the house. Rendition good and those in attendance well pleased. Seats sold at advanced prices. The Stowaway 20.—Items: The management of this house report business much more satisfactory as compared with last season.—Ringling Brothers' Circus passed through the city this morning en route for its winter quarters at Freeport, Ill.

BROWNSVILLE.—Young's Opera House: The Stowaway 19 to good business; strong co. Heindman and Henley's co. 20, 21.—Mayo's Circus 20.

TEXAS

DENISON.—Opera House (M. L. Eppstein, manager): Professor Arthur Love and Family, assisted by local talent, 11; good attendance. Minnie Benner, of this city, made her debut as an amateur, and established herself as a favorite. She has a contralto voice that is promising. Professor Love repeated his former successes. Span of Life 14; small business; cast evenly balanced. A Fatted Calf 15; house well filled up. Herman Herschberg as Squire Perley created a good impression. Jenny Lind Lewis's solos were appreciated, and Mr. Sheriff's whistling and imitations were pleasing and repeatedly encored. Clay Clement 18; Black Crook 21.—Item: The scenic effects for the various cos. this season have been arranged by the local stage force, and have received praise from the traveling managements.

HOUSTON.—Sweeney and Coombs' Opera House (Henry Greenwall, lessee; E. Bergman, manager): Madame Eppinghousen Bailey, Miss Eppinghousen, and Miss Williams, under the direction of the Southern Lyceum Bureau, assisted by the Houston Quartette Club, gave a delightful concert 11; fair house. The Spider and Fly co. drew a good house 12. Thomas W. Keene in Louis XI. and Richard III., 12, 13; large and fashionable audience. The Alvin Joslin Comedy co., evening 15 and matinee 16; only fair business.

CLARKSVILLE.—Trilling's Opera House (C. S. Ruble, manager): Richard B. Hubbard, Ex-United States Minister to Japan, lectured to large-sized and enthusiastic audience 12.

SHERMAN.—Cox's Opera House (Frank Ellsworth, manager): Louis James 4 to S. R. O.; performance excellent. Spider and Fly 6; Alvin Joslin 7; both drew fair houses and gave satisfactory entertainments. The Fatted Calf 12 delighted a small-sized audience. Rain prevented many from attending. Span of Life 15 to a topheavy house. Clay Clement 19; Black Crook 22; Billy Van's Minstrels and Travesty co. 25; Land of the Midnight Sun Dec. 2.

HUNTSVILLE.—Henry Opera House (John Henry, manager): The Spider and the Fly opened 14 to a large and well-pleased audience.

GREENVILLE.—King Opera House (J. O. Teagarden, manager): A Fatted Calf 11 to fair-sized audience; a deserving co. The Span of Life 16 to good business.

WAXAHACHIE.—Opera House (W. H. Davenport, manager): Clay Clement 14 to good business. A Fatted Calf 20.

PARIS.—Peterson Theatre (R. Peterson, manager): Span of Life to poor house 13. A Fatted Calf to fair business; audience well pleased. Clay Clement 20.

MARSHALL.—Marshall Opera House (Johnson Brothers, managers): Land of the Midnight Sun 15; fair business. A Fatted Calf 22.

GAINESVILLE.—Opera House (Paul Gallia, manager): A Fatted Calf 13 to a large audience. Clay Clement drew as he deserved a good house 16 in The New Dominion. Performance excellent; everyone seemed very much pleased.

TEXARKANA.—Ghio's Opera House (Harry Ehrlich, manager): Land of the Midnight Sun drew a small-sized audience 14.—Academy of Music: A very enjoyable music recital was rendered by home talent 16. Spider and Fly 18; Span of Life 20. Thomas W. Keene 26; Billy Van's Australian Minstrels 27.

HILLSBORO.—Levy Opera House (Shields and Mendenhall, lessees and managers): Clay Clement in The New Dominion 13 to good business; performance most excellent. Our Country Cousin 14 to poor business. A good co., and deserving a better house. Schubert's Grand Concert co., under the auspices of the Methodist Ladies' Aid Society, 15 to a large and appreciative audience. Receipts of the evening, $300. A Fatted Calf 19; Braun's lecture, "Humbugs," 21.

FORT WORTH.—Greenwall's Opera House (Phil. Greenwall, manager): Charles L. Davis presented Alvin Joslin 11 to well-filled house. Sinbad was presented here for first time 12, 13, with special matinee, to good houses; co. was first-class, and scenic effects the best ever seen here. The New Boy, with Burt Coote as Archibald Rennick, and good support, was given for the first time 15, 16, with Saturday matinee, to fair business only. Julie Kingsley, as Nancy Roach, divided honors with Mr. Coote.

WACO.—The Grand (Jake Schwartz, manager): Clay Clement presented The New Dominion 11, matinee and night, to good business; performance and supporting co. excellent. Mr. Clement was the recipient of many curtain calls. Burt Coote, supported by Julie Kingsley and a clever co. presented The New Boy 14, matinee and night, to fair business, although the performance merited better patronage, as it was one of the best attractions seen here this season. Black Crook 25; Frederick Warde 26; Land of the Midnight Sun 27; Ride for Life Dec. 2.

PLATONIA.—Arnim and Lane Opera House (A. Brunnemann, manager): This house, which has been closed since April last, has been rented by a stock co., who have elected Mr. Brunnemann manager. The house will be opened 23 by local talent, presenting Rio Grande.

BOWIE.—Grand Opera House (T. H. Wear, manager): Dark 10-16. Spooner's Comedy co. 18-23.

EL PASO.—Myar's Opera House (A. B. McKie, manager): House dark week ending 16.—Chopin Music Hall (Leitch and Dewey, managers): Ovide Musin Concert co. 13 to small house. Performance appreciated by those attending.

AUSTIN.—Millett's Opera House (Rigsby and Walker, managers): The Sinbad Opera co. 13, with prices advanced, to big business. Robert Fitzsimmons 15 to a small house. Thomas Keene 18.

PALESTINE.—Temple Opera House (Dilley and Swift, managers): Charles L. Davis in Alvin Joslin 14 to topheavy house; general satisfaction. J. B. Leavitt's Spider and Fly co. 15, also matinee and night 16 to poor business.

TAYLOR.—Taylor Opera House (Booth and Kimbro, manager): The New Boy 13 to fair and appreciative audience.

DALLAS.—Opera House (George Anzy, manager): The Span of Life 11, 12 to very poor business, it being virtually an athletic and contortionist performance. Henderson's Extravaganza co. in Sinbad played 14-16, including matinee, to $3,694.70, which is the largest receipts from one theatrical engagement in this city. The presentation could not be put on more artistically or beautifully. Everybody pleased.

BELTON.—Grand Opera House (A. J. Embru, manager): Judge Farral 23; Land of the Midnight Sun 26; Our Country Cousin 27.

TEMPLE.—Bijou Opera House (F. A. Venney and Co., managers): Clay Clement to good business despite the bad and rainy weather 12. Schubert Quintette 16.

YOAKUM.—Front Street Opera House (Levy and Sterne, managers): Baldwin and Whitfield 5 in Master and Man; small business. Reproduced 6 to poor business.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): Pauline Hall in Dorcas 5 to good house at advanced prices; a delightful show. Miss St. Henry shared honors with the star. A local co., composed of sixty society ladies, under the leadership of W. L. Haskell, gave a unique burnt-cork entertainment for charitable purposes 15, 16 and matinee to good houses. The Tornado and Professor Herrmann underlined.—Grand Opera House (J. B. Rogers, manager): Stock co. in Ferncliff to houses from good to packed. All the co. were at their best. The child's part played by little Jessie Conrad was very artistic, and displays considerable dramatic talent.—Lyceum Theatre: Dark.

LOGAN.—Thatcher's Opera House (Guy Thatcher, manager): Mahara's Minstrels 11 to poor business; wretched performance. Carter's Tornado 16 to packed house; audience well pleased; the S. R. O. sign was hung up at 7:30. This is a good theatrical town, and any first-class attraction can do well here. Shilling's Minstrels 29; Katie Emmett Dec. 2.

VERMONT.

BURLINGTON.—Howard Opera House (W. K. Walker, manager): Charles T. Ellis in Alsatian 19; packed house; S. R. was at a premium. Ellis was called before the curtain twice. Gilmore's Band 23; Princess Bonnie 25; Tony Farrell 28.

BENNINGTON.—Opera House (F. M. Tiffany, lessee and manager): Charles T. Ellis 21; Edward Harrigan 25 in Old Lavender.

MONTPELIER.—Blanchard Opera House (G. L. Blanchard, manager): Gilmore's Band 23.

BELLOWS FALLS.—Opera House (Brosnahan and Blakeley, managers): Side Tracked, Eastern, 16 to small but appreciative audience. Edward Harrigan in Old Lavender 23; house dark until Dec. 13.

VIRGINIA.

ALEXANDRIA.—New Opera House (J. F. Peyton, manager): Markos the magician appeared 7, 8 to small business, but gave a fairly good show. W. R. Ogden played The Vendetta 11 and Under Two Flags 12. The performance was fairly good the first night, but was so shaky the second that Manager Peyton canceled the engagement for 13. Ogden and his wife, Fanny Argyle, were clever, but the support was poor. Gordon's Minstrels 18 to a full house. The performance about the average. The Man About Town Dec. 3; Joshua Simpkins 10.

PETERSBURG.—Academy of Music: House dark 18-23.

ROANOKE.—Academy of Music (J. L. Hooper, manager): Kate Claxton in The Two Orphans 15; very appreciative audience. Marie Wainwright 16 in The Love Chase; good-sized and well-pleased audience. Hillyer-Ballinger Gift Carnival 20, 21.

STAUNTON.—Opera House (W. L. Olivier, manager): Kate Claxton in The Two Orphans 14 to poor business; co. and stage settings very fine. Rose Osborne in repertoire opened to packed house 18; strongest repertoire co. seen here for four years. Dr. Glenny's Colored Jubilee Singers 25.

WASHINGTON.

NEW WHATCOM.—Lighthouse Theatre (E. E. Whitmore, acting manager): Captain Jack Crawford (the Poet Scout) lectured Nov. 13.

TACOMA.—Tacoma Theatre (S. C. Heilig, manager): The Arabian Nights 11; Hermanie 13 with Carl Smith and Beatrice Lieb as leaders. The co. was good but only fairly well patronized.—Ninth Street Theatre: Dark week 11-16 excepting Ulsters 14 given by an excellent co. of amateurs.

SPOKANE.—Auditorium (Harry C. Hayward, manager): L. R. Stockwell and Rose Coghlan in The Magistrate and Masks and Faces 11, 12. The presentation of The Magistrate was commendable, but Masks and Faces hardly deserved the large house it received. Lillian Lewis as Cleopatra played to S. R. O. 16.

WALLA WALLA.—Opera House (H. V. Fuller, lessee and manager): Lincoln Carter's Tornado co. 11. It is the best show of its kind ever seen here. The support could have been better, but the mechanical effects were excellent, especially the great water scene. Daniel Sully in A Social Lion 27.

SEATTLE.—Theatre (P. Heiner, temporary manager): Stockwell-Coughlan co. played 8-9 to splendid business. This is a well-balanced co. and it received due recognition from Seattle theatregoers.—Cordray's Theatre (W. M. Russell, manager): Last week of the Chase co. in Border Heroes and A Kentucky Thoroughbred 11-17.

WEST VIRGINIA.

WHEELING.—Opera House (F. Riester, manager): All the Comforts of Home 13, 14 to light business. Hopkins' Specialty co. 28, 29; Land of the Living Dec. 3; Trilby 7; Robert Hilliard 11; Rhea 13, 14.—Grand Opera House (Charles A. Fealer, manager): Jolly Old Chums 14-16 to the capacity of the house. The Captain's Mate 18-20. Florence Bindley with a good co., made use of the S. R. O. sign. Boston Athenæum co. 25-27; Little Trixie 28-30; James A. Riley Dec. 2-4; A Baggage Check 5-7.

CHARLESTON.—Burlew Opera House (N. S. Burlew, manager): Wilbur Entertainment co. to S. R. O. 13. Billy Van's Minstrels 25; Eugene O'Rourke 28; The Tornado Dec. 7; Trilby 10.

HUNTINGTON.—Davis Theatre (Joseph Gallick, manager): James A. Riley 14-16, poor business.

SISTERSVILLE.—Bijou Opera House (G. B. Thompson, manager): A Money Order 18; big house; excellent performance. James A. Riley in A Broom Maker 20, 21.

WISCONSIN.

WAUSAU.—Alexander Opera House (Clive S. Cone, manager): Dark 26-30.—Columbia Hall (Franc Wimminger, manager): Wimminger Musical and Specialty co. to a packed house 15.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): Hoyt's A Trip to Chinatown 12 drew a large and fashionable audience. The elite as well as the gallery gods found it equally amusing. Hanlon's Fantasma 22, 23.

RACINE.—Belle City Opera House (J. R. Johnson, acting manager): W. C. Andrews and a good co. presented My Wife's Friend to a small audience 13. Deserving of better treatment. A Trip to Chinatown 15. S. R. O. Every act and song was loudly applauded, and Harry Conor is a co. in himself. Mrs. General Tom Thumb and her Liliputians 23; Darkest Russia 23; Royal Welsh Ladies' Choir 26.

PORTAGE.—Opera House (A. H. Carnegie, manager): Compston's Comedy co. week of 25.

PRAIRIE DU CHIEN.—Grand Opera House (O. W. Kieser, manager): McKaulass co. 13; fair business; good co. Pay Train co. 21.

BELOIT.—Wilson's Opera House (R. H. Wilson, manager): House dark all the week.

BARABOO.—Grand Opera House (Butler and Shults, managers): Colonel Robert Ingersoll lectures on "The Foundations of Faith" 22; large advance sale. Al. G. Field's Minstrels 30.

GREEN BAY.—Opera House (S. Bender, manager): Dark week of 10-16. Nothing booked for the next few weeks.—Turner Hall (J. H. Nevins, manager): Nashville Specialty co., booked for 9, failed to show up. Nothing booked till January.

STEVENS POINT.—Grand Opera House (Bosworth and Stumpf, managers): The Union Scout (local talent) 20, 21; musical and dramatic entertainment of the Woman's Club 27.

LA CROSSE.—Theatre (J. Strasilipka, manager): Eddie Foy presented Little Robinson Crusoe 18 to a packed house. Every one well pleased.

JANESVILLE.—Myers' Grand Opera House (William H. Stoddard, manager): Columbia Opera co. 14-16; packed houses; well-satisfied audiences.

MENOMONIE.—The Memorial (E. J. Newsom, manager): Dark 18-23. Emily Bancker in Our Flat Dec. 9.—Grand Opera House (Fred Schmidt, manager): Brownies in Fairyland 12, 13; good house.—New Opera House (Deslie Stott, manager): Thompson's Comedians opened for one week 18 in The Golden Giant Mine; fair house.

EAU CLAIRE.—Grand Opera House (O. F. Burlingame, manager): Hanlon Brothers' spectacular production, Superba, drew two large audiences 18, 19. The scenic effect was brilliant and bewildering.

CHIPPEWA FALLS.—Grand Opera House (O. F. Burlingame, manager): Thompson's Comedians in repertoire for one week, commencing 11; crowded houses. Howard and Osborne's Minstrels 20; Human Hearts 25; Alhambra Vaudeville co. Dec. 7.

WYOMING.

CHEYENNE.—Opera House (Friend and Brennan, managers): The Fast Mail 13 to a $800 house. Schilling's Minstrels 20.

SHERIDAN.—Cady Opera House (W. D. Wrighter, manager): Dark 3-9. O. H. Tracy, the hypnotist, 11.

CANADA.

TORONTO.—Grand Opera House (O. B. Sheppard, manager): J. Connor Roach in Rory of the Hill very good business 18-23. Joseph Callahan's Faust 25-30.—Princess Theatre (Frank Connally, manager): F. W. Curtis and Julia Stuart in Sam'l of Posen to fair business 18-20. Robert Hilliard 21-23; Gladys Wallis 25-30.—Toronto Opera House (Ambrose J. Small, manager): Jack Harkaway 18-23, large business. Cazman's Vaudevilles 25-30.—Mossky Music Hall (J. E. Suckling, manager): Nellie Gawthony appeared 19 before a small but very enthusiastic audience. Gilmore's Band 20, 21.—Coolshal Theatre (S. S. Young, manager): Colonel Boone's wonderful horses are the attraction in the curio hall, and A. C. Lawrence, Valesca, T. Hefron, contribute to an excellent bill in the theatre.—Item: Leopold Jordan the dramatic author is in town preparing for the production of Joseph Callahan's Faust at the Grand next week.

MONTREAL.—Academy of Music (Henry Thomas, lessee and manager): Willard Spencer's Princess Bonnie and a strong cast played to good business 18-23. Lewis Morrisson in Richelieu, Faust, Vorick's Love.—Queen's Theatre (Sparrow and Jacobs, managers): Max O'Rell's comedy entitled A Cat's Paw had a successful week 18-23. John Griffith in Faust 25-30.—Royal (Sparrow and Jacobs, managers): Cazman's Royal European Vaudeville opened here and filled the house 18-23. City Spoots 25-30. Vaudeville Club Dec. 2-7.—French Opera House: The bill for the week included: Faust, Les Huguenots, Faust. The attendance was large at every performance.—Temple Music Hall: Nellie Gawthany 21.—Windsor Hall: Marsick, the eminent violinist 27.

QUEBEC.—Academy of Music (Sewell and Knox, managers): House dark 18-22. Lewis Morrison 25-30.

HAMILTON.—Grand Opera House (F. W. Stair, manager): The great Brooklyn Handicap 14 was presented to a fair audience. In the co. are several capable performers, but as a whole the production was not up to what was expected. James C. Roach in Rory of the Hill 16, was produced in the presence of a good sized audience, fair performance. Gilmore's Band directed by Victor Herbert 18 gave a grand concert before a good sized and fashionable audience. Ida Klein sang in grand form, and was repeatedly encored, the music was grand, and every person was delighted with the performance. Pawn Ticket 210, 21; Guy Brothers Minstrels 23; Harry Lindley 25-30.—Star Theatre (Bessey and Davey, proprietors): Following artists 18-23 Edward Casey, Phillips and Naynon, the Riders and Miss Elmore, good performance.—Item: Mr. Stairs has booked some very fine attractions this year, and future prospects seem to be good.

WINNIPEG.—Bijou Theatre (W. H. Seach, manager): Zera Senion gave pleasing performance 11-18 to full houses.

ST. THOMAS.—Duncombe Opera House (T. H. Duncombe, manager): Frederick Bancroft, magician, 13 to very good houses. Mr. Bancroft performed a number of clever feats and gave a very pleasing entertainment. The Brooklyn Handicap 16 to fair house. The horse race and the New York street scene caught the house immensely. Blanche Seymour as Teddy, and Isabel Pengra as Viola Herts, made the most of these roles. Jessie Alexander, Canada's leading elocutionist 18 under local auspices, to crowded house. Gilmore's Band is booked for matinee 19.

CHATHAM.—Grand Opera House (Henry A. Prispin, manager): F. Bancroft gave a neat entertainment of his tricks as a magician and carries a good specialty co. which played to good business 14. Joe Murphy was forced to turn away 15 when he presented Shaun Rhue. Satisfactory performance. The McKenzie Concert co. under the auspices of the Collegiate Institute Football Club drew a select house 18. Pair of Kids will give us two performances 21, on Canadian Thanksgiving day.

GUELPH.—Royal Opera House (Albert Tavernier, manager): Joe Murphy in the Kerry Gow 14, big business, good show. Guy Brothers matinee and evening 21 (Thanksgiving Day). Coming: Rhea, Griffiths, Morrison Opera Wang.

BROCKVILLE.—Grand Opera House (F. J. Ritchie, manager): Samuel Edwards supported by a good co. in a Cat's Paw 14 pleased a large audience. A Thoroughbred 15 to poor house, performance only fair. Robert Hilliard in Lost—Twenty four Hours 20.

ST. JOHN.—Opera House (A. O. Skinner, manager): Gilbert Opera co. in repertoire 14-16 to large audiences. Lewis Morrison and a strong co. in a magnificent presentation of Faust 18-20 to packed houses nightly. Mr. Morrison has added some new scenery and electrical effects since his last visit, and gives a performance even better than on his previous tour. The co. presented Vorrick's Love, its initial performance here on 20 at matinee to a full house.

KINGSTON.—Martin's Opera House (W. C. Martin, manager): Minnie Lester's co. closed engagement 16. They played to good houses during the week. Marshall Wilder 26; School Children's Concert 29.

BELLEVILLE.—Carman Opera House (Power Brothers, managers): John Griffith plays 20 in The Bells and the one act play Chatterton by special request in place of Faust. The place was very well filled. Ella Cameron Dramatic co. 25, popular prices.—Item: Powers Brothers have engaged for extra attractions: Dorothy Daffson the well-known skirt, serpentine and novelty dancer, for the week of the Ella Cameron co. W. J. Clarke, agent for the Ella Cameron co., is in the city.

LONDON.—Grand Opera House (A. E. Roote, manager): The Great Brooklyn Handicap 15, fair attendance. Gilmore's Band 19; small but well pleased audience. J. W. Summers and Dolly Brooks in Jerry the Tramp 21; Jack Harkaway 26.

OTTAWA.—Grand Opera House (John Ferguson, manager): Robert Hilliard 18, 19 in Lost 24 Hours, a bright comedy which affords abundant opportunities for Mr. Hilliard to display his fun-making talent, was well received by large, fashionable audiences.—Item: On the second night Mr. Hilliard being indisposed, the leading part was played by Cecil Butler, Mr. Butler's part being taken by W. A. Tremayne, the author. Both did very well. John Griffith 21, 22 The Fool's Revenge and The Bells.

WOODSTOCK.—Opera House (Charles A. Pyne, manager): Guy Brother's Minstrels, medium performance to a fair house 18. U. T. C. co. 29.

LINDSAY.—Academy of Music (Thomas Sadler,

manager): John Griffith 18 in Faust to a large, fashionable and well pleased audience at advanced prices. Band Concert 22; Dark House 25-30; A Cat's Paw Dec. 6.

BRANTFORD.—Stratford's Opera (W. G. Killmaster, manager): Robert Mantell in Monbars 8, delighted a large and fashionable audience. Julia Stuart in A Doll's House 15. Good performance, fair business. Guy Brothers 22.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

ALL THE COMFORTS OF HOME: Grand Rapids, Mich., Nov. 25-30.

A Runaway Colt (Hoyt and McKee, mgrs.): Brooklyn, N. Y., Nov. 25-30, New York city 1 ec. 2-7.

A Breezy Time (Fitz and Webster): Griffin, Ga., Nov. 26, La Grange 27, Columbus 28, Americus 29, Dawson 30, Albany Dec. 2, Thomasville 3, Valdosta 4, Waycross 5, Brunswick 6, 7, Fernandina, Fla., 9, Jacksonville 10, St. Augustine 11.

A Bowery Girl: Troy, N. Y., Nov. 25, Syracuse 28-30.

A Contented Woman (Hoyt and McKee, mgrs.): St. Louis, Mo., Nov. 25-30.

A Venuine Yentleman (Gus Heege): Harlem, N. Y., Nov. 25-30.

A TURKISH BATH (E. H. Macoy, mgr): Albert Lea, Minn., Nov. 28, Charles City, Ia., 30, Waterloo Dec. 4, Marshaltown 6, Rock Island, Ill., 8, Peoria 10, 11.

A Money Order (Jule Walters, mgr.): Dayton, O., Nov. 26, Richmond, Ind., 27, Indianapolis 28-30.

Ada Rehan (Augustin Daly, mgr.): New York city Nov 26—indefinite.

Alexander Salvini (W. M. Wilkison, mgr.): New Britain, Conn., Nov. 26, New Haven 27, 28, Waterbury 29, Bridgeport 30.

A Baggage Check (Charles E. Blaney, mgr.): Beaver Falls, Pa., Nov. 26, New Castle 27, Youngstown, O., 28, Meadville, Pa., 29, Titusville 30, Jamestown, N. Y., Dec. 2, Warren, Pa., 3, Oil City 4, Franklin 5, Wheeling, W. Va., 6, 7.

A THOROUGHBRED (George D. Loudenbus, mgr.): Saratoga, N. Y., Nov. 27, Gloversville 28, Mechanicsville 29, Schenectady 30.

Amy Lee and Frank Doane: Lima, O., Nov. 29.

A. Y. Pearson's Pacific Stock: Saginaw, Mich., Nov. 25-30.

A Black Sheep: Boston, Mass., Nov. 18-30.

Ada Van Etta (Charles L. Young, mgr.): Rochester, N. Y., Nov. 28-30.

A Cracker Jack: Rochelle, Ill., Nov. 26, Beloit, Wis., 27, Racine 28, Soldiers' Home 29, South Chicago, Ill., 30-Dec. 1.

A Texas Steer (Hoyt and McKee, proprietors): Louisville, Ky., Nov. 25-27, Anderson, Ind., 28, Muncie 29, Frankfort 30, Springfield, Ill., Dec. 2, Ottawa 4, Streator 5, Aurora 6, Elgin 7, Chicago 8-14.

Bunch of Keys (Gus Bothner, mgr.): Allentown, Pa., Nov. 28, Columbia 29, Lancaster 30, Harrisburg Dec. 2, Lewistown 3, Clearfield 5, Tyrone 6.

Baldwin-Melville: Chattanooga, Tenn., Nov. 25-30.

Ben Hur (Walter C. Clark, mgr.) Rome, N. Y. Dec. 5-7, Binghamton 10-13.

Blodgett and Hyde's Comedians (A. L. Blodgett, mgr.): Scranton, Pa., Nov. 25-27, Binghamton, N. Y., 28-30.

Bonnie Scotland (Sidney R. Ellis, mgr.): Chicago Ill., Nov. 17-30.

BUBB COMEDY (George H. Bubb, mgr.): Fall River, Mass., Nov. 25-30, Newburyport Dec. 2-7, Lawrence 9-14.

Clay Clement (Joseph Adelman, mgr.): Galesburg, Ill., Nov. 26, El Paso 27, Streator 28, Pekin 29, Monmouth 30, Davenport, Ia., Dec. 2, Moline, Ill., 3, Burlington, Ia., 4, Oskaloosa 5, Des Moines 6, 7.

Creston Clarke: Columbus, Ga., Nov. 25, Griffin 27, Atlanta 28-30.

Coon Hollow: Camden, N. J., Nov. 25, Atlantic City 27, Wilmington, Del., 28, Annapolis, Md., 29, Hanover, Pa., 30, Baltimore, Md., Dec. 2-7.

Cecil Spooner (R. S. Spooner, mgr.): Bellaire, O., Nov 25-30, Pittsburg, Pa., Dec. 2-7.

Charles Cowles: Fall River, Mass., Nov. 25-27.

Captain Paul: Cleveland, O., Nov. 25-30.

Curtis Dramatic: Aberdeen, Miss., Nov. 24-25.

CORSE PAYTON: Canton, O., Nov. 25-30, Meadville, Pa., Dec. 2-7, Warren 9-14.

Compston's Players (Guenther and Hallenbeck, mgrs.): Portage, Wis., Nov. 25-30, La Crosse Dec. 2-7.

Chauncey Olcott (Augustus Pitou, mgr.): Brooklyn, N. Y., Nov. 25-30.

Cotton King (Western: W. A. Brady, mgr.): Boston, Mass., Nov. 25-Dec. 7.

CARRIE LOUIS (John A. Himmelein, mgr.): Auburn, Ind., Nov. 25-30.

Cotton King (Eastern): New York city Nov. 25-30.

Clara Morris: Detroit, Mich., Nov. 25-27, Shamokin, Pa., 29, York 30, Washington, D. C., Dec. 2-7, New York city 9-14.

Chas. T. Ellis: Johnstown, N. Y., Nov. 26, Utica 27, Syracuse 28-30.

Charles L. Davis (Alvin Joslyn): Winfield, Kans., Nov. 26, Wellington 27, Wichita 28, Hutchinson 29, McPherson 30.

CHARLES A. GARDNER (D. V. Arthur, mgr.): Nashville, Tenn., Nov. 28-30, Little Rock, Ark., Dec. 2, Hot Springs 3, Tyler, Tex., 4, Fort Worth 5, Dallas 6, 7.

Donnelly and Girard: St. Louis, Mo., Nov. 25-30, Kansas City Dec. 1-7, St. Joseph 9, Hannibal 10, Quincy, Ill., 11.

Down on the Suwanee River: Philadelphia, Pa., Nov. 25-30.

Down in Dixie: Kansas City, Mo., Nov. 24-30.

Dan McCarthy: Plainfield, N. J., Nov. 26, Elizabeth 27, Yonkers, N. Y., 28, Trenton, N. J., 29, Philadelphia, Pa., Dec. 2-7.

Della Pringle: Dodgeville, Wis., Nov. 25-30.

De Haven Comedy: Lorain, O., Nov. 25-30, Fostoria Dec. 9-14.

Delmonico's at Six (J. M. Ward, mgr.): Clinton, Ill., Nov. 26, Freeport 27, Madison, Wis., 28, Janesville 29, Waukesha 30, Milwaukee Dec. 1, Kenosha 3, Elgin, Ill., 4, La Salle 5, Mattoon 6, Henderson, Ky., 7, Cairo 9, Meridian, Miss., 11, Selma, Ala., 12, Montgomery 13, 14.

Derby Mascot: Hoboken, N. J., Nov. 25-27, Elizabeth, 28, Asbury Park 29, Red Bank 30.

Daniel Sully (The Social Lion; Frank E. Jamison, mgr.): Seattle, Wash., Nov. 26, 27, Westminster, B. C., 28, Vancouver 29, Nanaimo 30, Port Townsend, Wash., Dec. 2, Tacoma 3, 4, Portland, Ore., 5-7.

Eldon's Comedians: Williamsport, Ind., Nov. 25-30.

Effie Ellsler: Des Moines, Ia., Nov. 30.

Eugene O'Rourke (The Wicklow Postman; W. F. Crossley, mgr.): Ashland, Ky., Nov. 26, Charleston, W. Va., 28, Huntington 29, Chillicothe, O., 30.

E. H. Sothern (Daniel Frohman, mgr.): Brooklyn, N. Y., Nov. 25-30.

Emma Warren: Ruston, La., Nov. 25-30, Alexandria Dec. 2-7, Lake Charles 8-11, Crowley 12-14.

Engineer (Bertram and Willard, mgrs.): Fulton, N. Y., Nov 26, Camden 27, Watertown 28, Ogdensburg 29, Potsdam 30, Carthage Dec. 2, Ilion 3, Little Falls 4, Amsterdam 5, Gloversville 6, Schenectady 7.

Emily Bancker (Our Flat; Thomas W. Ryley, mgr.): Fremont, Neb. Nov. 26.

Eight Bells: Pottstown, Pa., Nov. 26, Lebanon 27, Reading 28, Allentown 29, Bethlehem 30.

Ethel Tucker (H. P. Meldon, mgr.): Shenandoah, Pa., Nov. 25-30, Williamsport Dec. 2-7.

Empire Theatre Stock (Charles Frohman, mgr.): Philadelphia, Pa., Nov. 18-Dec. 14.

E. M. and Joseph Holland (Richard Mansfield, mgr.): Brooklyn, N. Y., Nov. 25-30.

FAUST (Griffith's; E. A. Church, mgr.): Montreal, P. Q., Nov. 25-30, Hamilton, Ont., 2, 3, Galt 4, Brantford 5, London 6, 7, Guelph 9, Woodstock 10, St. Thomas 11, Chatham 12, Petrolia 13, Port Huron 14.

Friends and Mexico (Arthur C. Aiston, mgr.): St. Mary's, O., Nov. 26, Bowling Green 27, Lima 28, Akron 29, Warren 30.

Ferris' Comedians: Chicago, Ill.—indefinite.

Forgiven (Edwin Forsberg): Danielsonville, Conn., Nov. 26, Norwich, 28-30, Wallingford Dec. 2, Sandy Hook 3.

Forepaugh's Stock: Philadelphia, Pa.—indefinite.

Fast Mail (Northern; Martin Golden, mgr.): Houtzdale, Pa., Nov. 26, Altoona 27, Johnstown 28, Latrobe 29, Greensburg 30, Irwin Dec. 2, McKeesport 3, Monongahela 4, Washington 5, Butler 6, Rochester 7, Beaver Falls 9, New Castle 10, Sharon 11, Greenville 12, Titusville 13, Union City 14.

Fast Mail (Southern; John B. Hogan, mgr.): Colorado Springs, Col., Nov. 26, Trinidad 27, Pueblo 28, Salida 29, Gunnison 30, Montrose Dec. 2, Grand Junction 3, Glenwood Springs 4, Aspen 5, Leadville 6, Cripple Creek 7, North Platte, Neb., 10, Lexington 11, Kearney 12, Grand Island 13, Central City 14.

Fabio Romani (Aiden Benedict, mgr.): Danville, Pa., 26, Lockhaven 27, Tyrone 28, Lebanon 30.

Fanny Davenport: Albany, N. Y., Nov. 26.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Cincinnati, O., Nov. 24-30.

Frederick Bancroft (Clarence Flemming, mgr.): Milwaukee, Wis., 28-30, St. Paul, Minn., Dec. 1-4, Minneapolis 5-7, Duluth 9, 10, Eau Claire, Wis., 11, Winona, Minn., 12, La Crosse, Wis., 13, Dubuque, Ia., 14.

Flora Staniford (J. G. Glasgow, mgr.): Monongahela, Pa., Nov. 25-30.

Frawley Co. (T. Daniel Frawley, mgr.): Los Angeles Cal., Oct. 6—indefinite.

Girard Avenue Theatre Stock (George Holland, mgr.): Philadelphia, Pa.—indefinite.

Girl Wanted (Davis and Keogh, mgrs.): Chicago, Ill., Nov. 24-Dec. 7.

Gay Parisians (Charles Frohman, mgr.): New York city Sept. 23—indefinite.

Girl I Left Behind Me (Gustave Frohman, mgr.): Philadelphia, Pa., Nov. 25-30, Wilkesbarre Dec. 2, Scranton 3, Pottstown 4, Reading 5, Allentown 6, Bethlehem 7, Philadelphia 9-14.

GREAT BROOKLYN HANDICAP (Aubrey Mittenthal, mgr.): Kalamazoo, Mich., Nov. 26, Benton Harbor 27, Dowagiac 28, Elkhart, Ind., 29, Logansport 30, Indianapolis Dec. 2-4.

Green Goods Man (W. E. Gorman, mgr.): Lincoln, Neb., Nov. 25, Council Bluffs, Ia., 27, Sioux City 28, Webster City 30, Des Moines Dec. 2, 3, Boone 4, Waterloo 5, Dubuque 6, Rockford, Ill., 7, Madison, Wis., 9, Beloit 10, Freeport, Ill., 11, La Salle 13, Elgin 14.

George B. Monroe: New York city Nov. 25-30.

GALLAGHER AND WEST (O'Hooligan's Masquerade; W. B. Watson, mgr.): New Castle, Ind., Nov. 26, Richmond 27, Dayton, O., 28, Xenia Dec. 2, Soldiers' Home 3, Bellefontaine 5, Urbana 6, Lima 7, Delphos 9, Van Wert 10, Celina 11, Portland, Ind., 12, Winchester 13, Huntington 14.

Gladys Wallis: Toronto, Ont., Nov. 25-30, Montreal, P. Q., Dec. 2-7, Washington, D. C., 9-14.

Herne's Shore Acres (William B. Gross, mgr.): New York city Nov. 25—indefinite.

Heart of Maryland: New York city Oct. 22—indefinite.

HERRMANN THE GREAT (E. L. Bloom, mgr.): San Francisco, Cal., Nov. 25-Dec. 7.

Hamilton-Phillips: Pennville, Ind., Nov. 25-30.

Hubert Labadie: Warren, Ind., Nov. 27, Paulding, O., 28, Celina 29, Mendon 30.

Hoyt's Comedy: Rogers, Ark., Nov. 25-30.

Henry Irving: New York city Oct. 29-Dec. 21.

Henry Melnotte: Springfield, O., Nov. 25-30.

Holden Comedy: Sioux Falls, S. D., Nov. 25-30.

Humanity (W. A. Brady, mgr.): Jersey City, N. J., Nov. 25-30, Buffalo, N. Y., Dec. 2-7, Brooklyn 9-14.

HENNESSY LEROYLE (A. Gruber, mgr.): Hallettsville, Tex., Nov. 25, 26.

Hoyt's Trip to Chinatown (Laura Biggar and Burt Haverly): Philadelphia, Pa., Nov. 25-30.

Human Hearts (Wilson S. Ross, mgr.): Oshkosh, Wis., Nov. 28, Fond du Lac 30, Racine, Dec. 1, Rockford, Ill., 2, Janesville, Wis., 3, Milwaukee 5-7, Chicago, Ill., 8-14.

Harry Lindley: Hamilton, Ont., Nov. 25-30.

In Sight of St. Paul's: New York city Nov. 5-30.

Ida Van Cortland (J. M. Hyde, mgr.): Fargo, N. D., Nov. 26-30, Watertown, S. D., Dec. 2-7, Huron 9-14.

Irish Stew: Bushnell, Ill., Nov. 26, Canton 28.

In Old Kentucky (No. 1; Jacob Litt, mgr.): Waterbury, Conn., Nov. 26, Hartford 27, New Britain 28, Middletown 29, Springfield 30.

In Old Kentucky (No. 2; Jacob Litt, mgr.): Cincinnati, O., Nov. 24-30.

JULIA MARLOWE-TABER AND ROBERT TABER (Theodore Bromley, mgr.): Montgomery, Ala., Nov. 26, Atlanta, Ga., 27-30, Philadelphia, Pa., Dec. 2-14.

James O'Neill (W. F. Connor, mgr.): Providence, R. I., Nov. 25-30.

John A. Victor: Mitchell, Ind., Nov. 28, Salem 27, New Albany 28.

Jolly Old Chums: Rochester, N. Y., Nov. 25-27.

J. J. Dowling: Paterson, N. J., Nov. 25-30.

Joe Ott (Star Gazer; A. H. Westfall, mgr.): Kansas City, Mo., Nov. 24-30, St. Joseph Dec. 2, Beatrice, Neb., 3, Lincoln 4, Omaha 8-11.

John Drew (Charles Frohman, mgr): New York city Nov. 11-30.

JAMES B. MACKIE (Grimes' Cellar Door): Marshalltown, Ia., Nov. 26, Waterloo 27, Cedar Rapids 28, Washington 29, Ottumwa 30, Davenport Dec. 1, Muscatine 2, Fort Madison 3, Keokuk 4, Quincy, Ill., 5, Hannibal, Mo., 6, Alton, Ill., 7, Springfield 9, Decatur 10, Danville 11, Champaign 12, Peoria 13, Pekin 14.

Jessie Mae Hall (O. M. Hall, mgr.): Jackson, Mich., Nov. 25-30, Muskegon Dec. 2-7.

Jane Coombs: Franklin, Ind., Nov. 25, Connersville 27, Newcastle 28, Middletown 29, Winchester 30, Dunkirk Dec. 2, Columbia City 3, Goshen 4.

Joseph Jefferson: Minneapolis, Minn., Nov. 25-27, St. Paul 28-30.

John Kernell: Baltimore, Md., Nov. 25-30, Philadelphia, Pa., Dec. 2-7.

Joseph Murphy: Chicago, Ill., Nov. 25-30.

John E. Brennan (Tim the Tinker; Frank W. Lane, mgr.): Binghamton, N. Y., Nov. 25-27, Scranton, Pa., 28-30, Freeland Dec. 2, Girardville 3, Minersville 4, Reading 5-7, Philadelphia 9-14.

J. E. TOOLE (Killarney and the Rhine, W. J. Kerngood, bus. mgr.): Louisville, Ky., Nov. 25-30.

Katie Putnam: Evansville, Ind., Nov. 26, Paducah, Ky., 27, Cairo, Ill., 28.

Kennedy's Players: Amsterdam, N. Y., Nov. 25-30, Glens Falls, Dec. 2-7.

Katherine Robie: Augusta, Me., Nov. 25-30, Rockland Dec. 2-7.

Kittie Rhoades: Harrisburg, Pa., Nov. 25-30.

KITTIE MITCHELL (Crazy Patch; Harry Samuel, mgr.): Albany, N. Y., Nov. 25, 26, Troy 27, 28, Chatham 29, Saratoga 30, Ballston Spa, Dec. 2.

Lost Paradise (William Morris): Louisville, Ky., Nov. 24-30, Cincinnati, O., Dec. 1-7.

Lillian Lewis (Joel Marks, mgr.): Seattle, Wash., Nov. 27, 28, Portland, Ore., 29, 30, San Francisco, Cal., Dec. 4-14.

Louis James (Wagenhals and Kemper, mgrs.): Peoria, Ill., Nov. 26, Lincoln 27, Quincy 28, Chillicothe, Mo., 29, Kansas City Dec. 2-7, Leavenworth, Kans., 9, Council Bluffs, Ia., 10, Omaha, Neb., 11, 12, Lincoln 13, Hastings 14.

Little Trixie (Fred Robbins, mgr.): Brownsville, Pa., Nov. 26, Wellsburg, W. Va., 27, Wheeling 28-30.

Lindsay's Comedians: Petersburg, Va., Nov. 25-30.

Lewis Morrison (E. J. Abram, mgr.): Quebec, P. Q., Nov. 26-30, Montreal Dec. 2-7, Ottowa, Ont., 9-11, Brockville 12, Kingston 13, 14.

Land of the Midnight Sun (A. V. Pearson, mgr.): Waco, Tex., Nov. 27, Dallas 28, Fort Worth 29, 30, Sherman Dec. 1, Denison 3, Greenville 4, Tyler 5, Vicksburg, Miss., 6, Jackson 7.

Land of the Living: Chicago, Ill., Nov. 25-30.

Lillian Kennedy: Fall River, Mass., Nov. 29, 30.

LIMITED MAIL (Elmer E. Vance, mgr.): Elwood, Ind., Nov. 25, Kokomo 27, Fort Wayne 28, Alexander 29, Bloomington, Ill., 30, Peoria Dec. 2, Burlington, Ia., 3, Fort Madison 4, Keokuk 5, Moberly, Mo., 6, Sedalia 7, Kansas City 8-14.

Lyceum Theatre Stock (Daniel Frohman mgr.): New York city Nov. 25—indefinite.

Langdon Dramatic: Easton, Md., Nov. 25-30.

Lewis Comedy: Millville, N. J., Nov. 25-30, Bridgeton Dec. 2-7.

Milk White Flag (Hoyt and McKee, mgrs.): Baltimore, Md., Nov. 25-30.

May Irwin (Rich and Harris, mgrs.): Washington, D. C., Nov. 25-30, Boston, Mass., Dec. 2-14.

Milton Nobles: Seattle, Wash., Nov. 18-30.

McDOODLE AND POODLE (Rice and Barton, mgrs.): Philadelphia, Pa., Nov 25-30, New York city Dec. 2-7, Dayton, O., 9-11, Columbus 12-14.

Mr. and Mrs. Robert Wayne: South Bend., Ind., Nov. 25-30, Kalamazoo, Mich., Dec. 2-7, Adrian 9-14.

Marie Wainwright: Montgomery, Ala., Nov. 27, Mobile 28, Meridian, Miss., 29, Vicksburg 30.

Minnie Maddern Fiske (Henry Greenwall and Co., mgrs.): Bridgeport, Conn., Nov. 26, 27, Hoboken, N. J., 28-30, Philadelphia, Pa., Dec. 2-7, Camden, N. J., 9, Scranton, Pa., 10, Wilkesbarre 11, Reading 12, Wilmington, Del., 13, 14.

Myles Aroon (Andrew Mack, D. W. Truss and Co., mgrs.): Brooklyn, N. Y., Nov. 25-30, Philadelphia, Pa., Dec. 2-7.

Mme Sans-Gene (Augustus Pitou, mgr.): Buffalo, N. Y., Nov. 25-30.

Mrs. Potter-Kyrle Bellew (Augustin Daly, mgr.): Chicago, Ill., Nov. 25-Dec. 14.

MALONEY'S WEDDING (E. H. Macoy, mgr.): Des Moines, Ia., Nov. 28-30, Boone Dec. 3.

American Tour, 1895-96.

HENRY IRVING

MISS

ELLEN TERRY

And the LONDON LYCEUM COMPANY

REPERTOIRE:

MACBETH. | CHARLES I.
BECKET. | THE LYONS MAIL.
KING ARTHUR. | NANCE OLDFIELD.
THE MERCHANT OF VENICE. | THE BELLS.
MUCH ADO ABOUT NOTHING. | THE CORSICAN BROTHERS.
LOUIS XI. | DON QUIXOTE.
FAUST. | JOURNEYS END IN LOVERS MEETING.

A STORY OF WATERLOO.

OCT. 28 TO DEC. 21, NEW YORK, ABBEY'S THEATRE, EIGHT WEEKS.
DEC. 23 TO JAN. 4 (1896), PHILADELPHIA, CHESTNUT ST. OPERA HOUSE, TWO WEEKS.
JAN. 6 TO 11, BALTIMORE, ACADEMY OF MUSIC, ONE WEEK.
JAN. 13 TO 18, WASHINGTON, ALLEN'S GRAND OPERA HOUSE, ONE WEEK.
JAN. 20 TO 25, RICHMOND, CHARLESTON, SAVANNAH, ATLANTA, ONE WEEK.
JAN. 27 TO FEB. 1, NEW ORLEANS, GRAND OPERA HOUSE, ONE WEEK.
FEB. 3 TO 8 MEMPHIS, NASHVILLE, LOUISVILLE, ONE WEEK.
FEB 10 TO 15, ST. LOUIS, GRAND OPERA HOUSE, ONE WEEK.
FEB. 17 TO 22, CINCINNATI, GRAND OPERA HOUSE, ONE WEEK.
FEB. 24 TO MAR. 21, CHICAGO, COLUMBIA THEATRE, FOUR WEEKS.
MAR. 23 TO 28, INDIANAPOLIS, DETROIT, ONE WEEK.
MAR. 30 TO APRIL 4, CLEVELAND, BUFFALO, ONE WEEK.
APRIL 6 TO 11, PITTSBURGH, ONE WEEK.
APRIL 13 TO 18, PHILADELPHIA, CHESTNUT ST. OPERA HOUSE, ONE WEEK.
APRIL 20 TO 25, BOSTON, TREMONT THEATRE, ONE WEEK.
APRIL 27 TO MAY 2, PROVIDENCE, WORCESTER, SPRINGFIELD, HARTFORD, NEW HAVEN, ONE WEEK.
MAY 4 TO 16 NEW YORK, ABBEY'S THEATRE, TWO WEEKS.

McCarthy's Mishaps: Meriden, Conn., Nov. 26, Lynn Mass., 28, Lawrence, 30.

Modjeska (Frank L. Perley, mgr.): Philadelphia, Pa., Nov. 18-30, Wilmington, Del., Dec. 2, Trenton, N. J., 3, Harrisburg, Pa., 4, Lancaster 5, Scranton 6, Reading 7, Baltimore, Md., 9-14.

Minnie and Frederic Seward (G. L. Lawrence, mgr.): Hastings, Pa., Nov. 25-30.

Maloney's Mishaps: (Jos. J. Sullivan, mgr.): Clarion, Pa., Nov. 26, Corry 27.

Mabel Paige (M. A. Moseley, mgr.): Richmond, Va., Nov. 25-30.

MAUDE HILLMAN (W. G. Snelling, mgr.): Lewiston, Me., Nov. 25-30, Nashua, N. H., Dec. 2-7, Chelsea, Mass., 9-14.

Nickerson Comedy: New Bedford, Mass., Nov. 29-30.

Niobe (Norcross and Henderson, managers): Binghamton, N. Y., Nov. 26, 27, Auburn 28, Lyons 29, Palmyra 30, Syracuse Dec. 2-4, Fulton 5, Oswego 6, Baldwinsville 7, Rochester 9-11.

Nat C. Goodwin (George J. Appleton, mgr.): Scranton, Pa., Nov. 26, Syracuse, N. Y., 27, Utica 28, Troy 29, Albany 30, Washington, D. C., Dec. 2-7, Brooklyn, N. Y., 9-14.

Nellie McHenry (The Bicycle Girl; J. B. Delcher, bus. mgr.): Albany, N. Y., Nov. 28.

Neil Burgess: New York city Nov. 2—indefinite.

Northern Lights: Boston, Mass., Nov. 18-30.

Our Country Cousin (Frank Jones): Temple, Tex., Nov. 26, Belton 27, Gatesville 28, Rockdale 30, Taylor Dec. 2, Marshall 3.

Oliver Byron (J. P. Johnson, mgr.): Fishkill, N. Y., Nov. 26, Danbury, Conn., 27, Bridgeport 28, Springfield, Mass., 29, Hartford, Conn., 30, Brooklyn, E. D., Dec. 2-7, Harlem, N. Y., 9-14.

Old Rube Tanner: Berwick, Pa., Nov. 26, Bloomsburg 27, Sunbury 29, Lewisburg 30, Milton, Dec. 2, Montoursville 3.

Otis Skinner: Columbus, O., Nov. 26, Dayton 27, Indianapolis, Ind., 28-30.

Old Farmer Hopkins (Frank S. Davidson, mgr.): Belding, Mich., Nov. 26, Ionia 27, Lowell 28, Allegan 29, Otsego 30, Paw Paw Dec. 2, Decatur 3, Niles 4.

Old Glory (W. A. Brady, mgr.): New York city Nov. 25-30.

Outcasts of a Great City (Daniel A. Kelly, mgr.): South Bend, Ind., Nov. 26, Warsaw 27, Kokomo 28, Huntington 29, Elwood 30.

O'Donovan's Dance: Dodgeville, Wis., Nov. 26, McGregor, Ia., 27, Prairie du Chien, Wis., 28, Galena, Ill., 29, Quavanna 30.

Otto H. Krause Comedy: Natchez, Miss., Nov. 25-30.

On the Mississippi (Davis and Keogh, mgrs.): Chicago, Ill., Nov. 17-30.

On Erin's Shores: Philadelphia, Pa., Dec. 16-21.

Olga Nethersole (Charles and Daniel Frohman, mgrs.): Boston, Mass., Nov. 18-30, New York city Dec. 2—indefinite.

Pudd'nhead Wilson: Boston, Mass., Nov. 18-30.

Peter F. Dailey (The Night Clerk, Rich and Harris, mgrs.): New York city Nov. 11—indefinite.

Pay Train (E. B. Tilton, mgr.): Des Moines, Ia., Nov. 26, 27, Davenport 28, 29, What Cheer 30, Muscatine Dec. 1, Fairfield 3, Mt. Pleasant 4, Ottumwa 7, Washington 9, Burlington 10, Galesburg 11, Beardstown 12, Jerseyville 13, Alton 14.

Pringle-May: Hamilton, Mont., Nov. 25-30, Missoula Dec. 2-9.

Police Inspector (G. C. Bruce, prop.): Rahway, N. J., Nov. 27, New Brunswick 28, Frankford, Pa., 30, Philadelphia Dec. 2-7.

Price's Popular People: Alliance, O., Nov. 25-30, Kent Dec. 2-7.

Puck's Bad Boy: Lynn, Mass., Nov. 25-27, Lawrence 29.

Plays and Players: Worcester, Mass., Nov. 25-30.

Richard Mansfield: Philadelphia, Pa., Nov. 25-30, New York city Dec. 2-7.

Rhea: Baltimore, Md., Nov. 25-30, Rochester, N. Y., Dec. 2, 3, Erie, Pa., 4, Dunkirk, N. Y., 5, Lockport 6, Buffalo 8-13.

Rose Osborne: Danville, Va., Dec. 2-4, Greensboro, N. C., 5-7, Salisbury 8-10, Charlotte 11-13.

Russell and Baker Comedy: Florence, N. J., Nov. 28, 30.

Rory of the Hill: Detroit, Mich., Nov. 25-30.

Robert Downing: Denver, Col., Nov. 25-30, Pueblo Dec. 2, Colorado Springs 3, Cheyenne, Wyo., 4, Ogden, Utah, 5, Salt Lake City 6, 7, San Francisco, Cal., 9-21.

Robert Gaylor (W. A. Brady, mgr.): Newark, N. J., Nov. 25-30.

Ride for Life (Eugene Robinson, mgr.): Galveston, Tex., Nov. 27, 28, Austin 29, San Antonio 30.

Robert Hilliard (W. G. Smyth, mgr.): Syracuse, N. Y., Nov. 25, 26, Oswego 27, Rochester 28-30, Cincinnati, O., Dec. 2-7.

Rush City (Davis and Keogh, mgrs.): Detroit, Mich., Nov. 25-30.

Robert Mantell (D. A. Bonta, mgr.): Pittsburg, Pa., Nov. 25-30, Altoona Dec. 2, Scranton 3, Wilkesbarre 4, Allentown 5, Reading 6, Harrisburg 7, Baltimore, Md., 9-14.

Roland Reed (E. B. Jack, mgr.): Pittsburg, Pa., Nov. 25-30.

Stuart Robson: Galveston, Tex., Nov. 26, Houston 27, San Antonio 28, 29, Austin 30, Dallas Dec. 2, Fort Worth 3, Sherman 4, Denison 5, Texarkana 6.

Shaft No. 2: Minneapolis, Minn., Nov. 25-30, Toronto, Ont., Dec. 2-7, Montreal, P. Q., 9-14.

Special Delivery (J. J. Coleman, mgr.): Bowling Green, Ky., Nov. 27, Nashville, Tenn., 28-30.

Sins of the Night: New York city Nov. 18-30.

Sharpley's Lyceum: Moberly, Mo., Nov. 25-30.

Sol Smith Russell (Fred C. Berger, mgr.): Cleveland, O., Nov. 25-30, Columbus Dec. 2-4, Dayton 5, Toledo 6, 7, Milwaukee, Wis., 9-14.

Side Tracked (Jule Walters; Will O. Edmunds, mgr.): La Salle Ill., Nov. 28.

Side Tracked (Eastern; A. Q. Scammon, mgr.): Webster, Mass., Nov. 26, North Grovesdale 27, Marlboro 28, South Framington 29, Franklin 30, Portsmouth, N. H., Dec. 2, Brockton, Mass., 3, New Bedford 4, Fall River 5-7, Pawtucket, R. I., 9, 10, Webster 11, 12, New London, Conn., 13, Mystic 14.

Si Plunkard (J. C. Lewis, mgr.): Macon Mo., Nov. 26, Brookfield 27, Chillicothe 28, St. Joseph 29, Leavenworth, Kans., 30.

Southern-Price (Ray Bankson, mgr.): Lilly, Pa., Nov. 29, Derry 30, Export, Dec 2.

Stockwell's Stock: Salt Lake City, Utah, Nov. 25.

Sidewalks of New York: Cincinnati, O., Nov. 25-30.

Sawtelle Dramatic: Brockton, Mass., Nov. 25-30, Norwich, Conn., Dec. 2-7, Lowell, Mass., 9-14.

Shore Acres (William B. Gross, mgr.): Massillon, O., 25, Lima 27, Springfield 28, Hamilton 29, Lexington, Ky., 30, Atlanta, Ga., Dec. 2-7, Macon 9, Athens 10, Augusta 11, Savannah 12, Brunswick 13, Jacksonville 14.

Struggle of Life (Walter Sanford, mgr.): Philadelphia, Pa., Nov. 25-30.

Slaves of Gold (W. T. Fennessy, mgr.): Philadelphia, Pa., Dec. 2-7.

Silver King (Carl Haswin, mgr.): Middletown, Conn., Nov. 28, Stamford 29, Bethlehem, Pa., Dec. 2, Easton 3, Allentown 4, Wilkesbarre 5, Scranton 7.

Span of Life (William Calder, mgr.): Nashville, Tenn., Nov. 29-30.

THE WORLD AGAINST HER (Agnes Wallace Villa): Fayetteville, N. C., Nov. 26, Wilmington 27, 28, Florence, S. C., 29, Darlington 30, Columbia, S. C., Dec. 2, Camden 3, Sumter, 4, Chester 5, Charlotte, N. C., 6, Salisbury 7, Newberry, S. C., 9, Laurens 10, Anderson 11, Greenville 12, Spartansburg 13.

The Defaulter (E. C. Ellis, mgr.): Washington, D. C., Nov. 26, Columbus, 27, Indianapolis 28-30, Anderson Dec. 2, Dayton, O., 3, Delaware 4, Columbus 5-7, Zanesville 9, Wheeling, W. Va., 10, Washington, Pa., 11, McKeesport 12, Connellsville 13, Cumberland, Md., 14.

Ten Nights in a Bar-Room: Princeton, Ind., Nov. 28, Albion, Ill., 29.

The Tornado (Northern; Jay J. Simms, mgr.): Home, W. Va., Nov. 25, Suffolk, Va., 27, Richmond 28, Danville 29, Lynchburg 30, Roanoke Dec. 2, Charlottesville 3, Staunton 4, Clifton Forge 5, Hinton 6, Charleston, W. Va., 7, Huntington 9, Ashland, Ky., 10, Ironton, O., 11, Portsmouth 12, Chillicothe 13, Circleville 14.

Tim Murphy: Louisville, Ky., Nov. 25-27, Anderson, Ind., 28, Muncie, 29, Decatur, Ill., 30.

The Tornado (Southern; J. H. Huntley, mgr.): Laramie, Wyo., Nov. 26, Cheyenne 27, Greeley, Col., 28, Georgetown 29, Idaho Springs 30, Denver Dec. 2-7, Colorado Springs 9, Pueblo 10, Gunnison 11, Uray 12, Montrose 13, Grand Junction 14.

THE KODAK (Noss Jollity co.; Ferd. Noss, mgr.): Bridgeport, Conn., Nov. 26, Mystic 27, Willimantic 28, Hartford 29, Palmer, Mass., 30, Worcester Dec. 2-7, Franklin 10, Taunton 11, Fall River 12-14.

The Sporting Duchess: New York city Aug. 29—indefinite.

Thomas Keene (S. F. Kingston, mgr.): Texarkana, Tex., Nov. 26, Little Rock, Ark., 27.

Tilby (Western; W. A. Brady, mgr.): Battle Creek, Mich., Nov. 26, Laporte, Ind., 27, South Bend 28, Ft. Wayne 29, 30.

Tilby (Southern; W. A. Brady, mgr.): Memphis, Tenn., Nov. 25-27, Louisville, Ky., 28-30.

The Witch (Marie Hubert Frohman): Chicago, Ill., Nov. 11-Dec. 7, New York city 9—indefinite.

Thomas Q. Seabrooke: Pittsburg, Pa., Nov. 25-30.

THE GORMANS (Gilhoolys Abroad; Charles F. Brown, mgr.): Wilkesbarre, Pa., Nov. 26, Carbondale 27, Scranton 28, Pittston 29, Easton 30, Paterson, N. J., Dec. 2-4.

The Stowaway (Harry Booker, mgr.): Columbia, Tenn., Nov. 27, Pulaski 28, Decatur, Ala., 29, Talladega Dec. 2, Anniston 3, Athens, Ga., 4, Macon 5, Augusta 6, Columbia, S. C., 7, Chester 9, Spartanburg 10, Ashville, N. C., 11, Salisbury 12, Charlotte 13, Greensboro 14.

Tomlinson Comedy: Plainfield, N. J., Nov. 25-30.

Trip to Chinatown: Chicago, Ill., Nov. 17-30.

The Burglar: Fall River, Mass., Nov. 28-30.

Tramps of New York: Evansville, Ind., Nov. 28.

The Dazzler (Herbert Q. Emery mgr.): Muscatine, Ia., Nov. 27, Burlington 28, Ottawa, Ill., 29, Joliet 30, Chicago, Dec. 1-14.

The Hustler (Davis and Keogh, mgrs.): Buffalo, N. Y., Nov. 25-30, Bradford,

FRIDAY, NOV. 29,

IS THE LAST DAY THAT ADVERTISEMENTS CAN BE RECEIVED FOR THE CHRISTMAS MIRROR AT THE PUBLICATION OFFICE, 1432 BROADWAY, NEW YORK.

ADVERTISING RATES:

One Page, $150; One-half Page, $80; One-third Page $50;
One-quarter Page, $45; Smaller Advertisements, $3.50 per inch, single column.

ON SALE EARLY IN DECEMBER. PRICE, 50 CENTS.

Quincy 29, Galesburg 30, Davenport Dec. 1, Joliet 2, Aurora 3, Rockford 4, Madison, Wis., 5, Racine 6, Milwaukee 7, 8.

WARNER COMEDY (Ben R. Horner, mgr.): Eldora, Ia., Nov. 25-30.

WHITE RAT (Davis and Keogh, mgrs.): Pittsburg, Pa., Nov. 25-30, New York city Dec. 2-7.

WALTER SANFORD'S STOCK: Philadelphia, Pa., Nov. 25-30.

WALKER WHITESIDE (Heuck and Snyder, mgrs.): Algona, Ia., Nov. 25, Mason City 27, Waterloo 28, Clinton 29, Davenport 30, Cedar Rapids Dec. 2, Marshalltown 3, Des Moines 4, Iowa City 5, Galesburg, Ill., 6, Peoria 7, Champaign 9, Mattoon 10, Vincennes, Ind., 11, Washington 12.

WM. C. ANDREWS (My Wife's Friend; Ralph Howard, mgr.): Winona, Minn., Nov. 25, Duluth 27, 28, Brainerd 29.

WHITE SLAVE (Campbell Brothers, mgrs.): St. Louis, Mo., Nov. 25-30.

W. H. CRANE (Joseph Brooks, mgr.): Kansas City, Mo., Nov. 28-30.

OPERA AND EXTRAVAGANZA.

AMERICAN EXTRAVAGANZA CO. (Sinbad; David Henderson, mgr.): Topeka, Kans., Nov. 25, Beatrice, Neb., 27, Lincoln 28, Sioux City, Ia., 29, Council Bluffs 30, Des Moines Dec. 2, 3, Cedar Rapids 4, Davenport 5, Quincy Ill., 6, Galesburg 7.

BOSTONIANS (Barnabee and MacDonald, props.: Frank Perley, mgr.): Denver, Col., Nov. 25-30, Omaha, Neb., Dec. 2-4, Sioux City, Ia., 5, 6; St. Paul, Minn., 9-14.

CASTLE SQUARE OPERA: Boston, Mass., May 6—indefinite.

CANADIAN JUBILEE SINGERS: Hawley, Pa., Nov. 26, Honesdale 27, Peckville 28, Olyphant 29.

CAMILLE D'ARVILLE OPERA: Kansas City, Mo., Nov. 28-30.

DELLA FOX OPERA (Nat Roth, manager): Philadelphia, Pa., Nov. 18-30.

DEVIL'S AUCTION (Charles H. Yale, mgr.): Fort Scott, Kans., Nov. 25, Joplin, Mo., 27, Arkansas City, Ark., 28, Winfield, Kans., 29, Wichita 30, Kansas City, Mo., Dec. 2-7.

DIGBY BELL OPERA (Tyler and Rosenthal, mgrs.): New Orleans, La., Nov. 24-30.

DE WOLF HOPPER OPERA (Ben D. Stevens, manager): San Francisco, Cal., Nov. 11-Dec. 7.

FRANCIS WILSON OPERA (A. H. Canby, mgr.): Brooklyn, E. D. Nov. 25-30.

FRANK DANIELS: New York city Nov. 4—indefinite.

FANTASMA: New Orleans, La., Nov. 24-30, Houston, Tex., Dec. 2, 3, Galveston 4, 5, San Antonio 6-8, Austin 9, 10, Forth Worth 11, 12, Dallas 13, 14.

1492 (E. E. Rice, mgr.): Athol, Mass., Nov. 26, Lowell 27, Lawrence 28, Manchester 29, Lynn 30, Salem Dec. 2, Marlboro 3, Rockland, Vt., 4, Plymouth, Mass., 5, New Bedford 6, Brockton 7, Newport, R. I., 9, Pawtucket, 10, Woonsocket 11, Worcester, Mass., 12, Taunton 13, Attleboro 14.

FENCING MASTER: Pawtucket, R. I., Nov. 25-27, Woonsocket 28, Lowell, Mass., 29, 30.

GARRICK BURLESQUE (John P. Slocum, mgr.): Montreal, P. Q., Nov. 25-30.

HANSEL AND GRETEL: Chicago, Ill., Nov. 25-30.

HIS EXCELLENCY: New York city Oct. 14—indefinite.

KIMBALL OPERA COMIQUE (Mrs. Jennie Kimball, mgr.): Eufala, Ala., Nov. 26, Montgomery 27, Pensacola, Fla., 28, Mobile, Ala., 29, 30, New Orleans, La., Dec. 1-7.

LITTLE ROBINSON CRUSOE: St. Louis, Mo., Nov. 24-30.

LITTLE CHRISTOPHER (A. M. Palmer, mgr.): Chicago, Ill., Nov. 3—indefinite.

LILLIAN RUSSELL: Cincinnati, O., Nov. 25-30.

MILTON ADORN OPERA: New Haven, Conn., Nov. 25-30, Rochester, N. Y., Dec. 2-7, Syracuse 16.

NICK MORESKA: Memphis, Tenn., Nov. 18-23, New Orleans, La., 25-30.

NATIONAL SPECTACULAR CARNIVAL (Edward Holipeter, mgr): Mansfield, O., Nov. 25-28.

PAULINE HALL OPERA: Kansas City, Mo., Nov. 25-27.

PRINCESS BONNIE (D. W. Truss and Co., mgrs.): Springfield, Mass., Nov. 26, Worcester 27, Hartford, Conn., 28, Bridgeport 29, Wilmington, Del., 30, Washington, D. C., Dec. 2-7, New York city 9-14.

ROYAL HAWAIIAN BAND (H. B. Thearle, mgr.): Louisiana, Mo., Nov. 26, Jacksonville, Ill., 27, Bloomington 28, Aurora 29, Ottawa 30, Peoria Dec. 1, Kankakee 2, Lafayette, Ind., 3, Anderson 4, Kokomo 5, Noblesville 6, Indianapolis 7, Fort Wayne 8.

SHUBERT GRAND CONCERT: Grenada, Miss., Nov. 27, Senatobia 28, Winona 29, Durant 30.

SUPERBA (Hanlon's, Edwin Warner, mgr.): Chicago, Ill., Nov. 24-30, Pittsburg, Pa., Dec. 1-7, Philadelphia 9-14.

SPIDER AND FLY (Harry W. Semon, mgr.): Cairo, Ill., Nov. 26, Paducah, Ky., 27, Evansville, Ind., 28, Owensboro, Ky., 29, Henderson 30.

SOUSA'S BAND (D. Blakely, mgr.): Atlanta, Ga., Nov. 18-Dec. 23.

THE SHOP GIRL: New York city Oct. 28—indefinite.

TWENTIETH CENTURY GIRL (Fred Hallen, mgr.): Providence, R. I., Nov. 25-30.

TWELVE TEMPTATIONS (Charles H. Yale, mgr.): St. Paul, Minn., Nov. 25-30.

TOMPKINS' BLACK CROOK (U. D. Newell, bus. mgr.): Omaha, Neb., Nov. 24-27, Des Moines, Ia., 28, Davenport 29, La Salle, Ill., 30, Chicago Dec. 1-7.

TAVARY GRAND OPERA: Dallas, Tex., Nov. 27, 28, Houston 29, Galveston 30.

THE MERRY WORLD (Canary and Lederer, mgrs.): Washington, D. C., Nov. 25-30.

WHITNEY OPERA CO. (Rob Roy): Washington, D. C., Nov. 25-30.

WANG (D. W. Truss and Co., mgrs.): Cortland, N. Y., Nov. 27, Elmira 28, Geneva 29, Auburn 30.

WILBUR OPERA: Cleveland, O., Nov. 25-30.

MINSTRELS.

AL. G. FIELD'S WHITE MINSTRELS: Dubuque, Ia., Nov. 27, La Crosse, Wis., 28, Eau Claire 29, Baraboo, 30, Madison, Wis., Dec. 2, Rockford, Ill., 3, Joliet 5, Lincoln 6.

DARKEST AMERICA (Will A. Junker, mgr.): Marshall, Ill., Nov. 26, Paris 27, Mattoon 28, Effingham 29, Vandalia 30, East St. Louis, Dec. 1, Edwardsville 2, Alton 3.

GORTON'S (Charles H. Larkin, manager): Salisbury, Md., Nov. 26, Crisfield 27, Newport News, Va., 30, Norfolk Dec. 2.

HI HENRY'S MINSTRELS: Troy, N. Y., Nov. 25, Albany 28, Cohoes 30.

HEINRICH BROTHERS (Geo. W. Ripley, mgr.): Watkins, N. Y., Nov. 26, Freemansburg 27, Seneca Falls 28, Waterloo 29, Port Byron 30, Canastota Dec. 2, Oneida 3, Vernon 4, Clinton 5, Hamilton 6.

PRIMROSE AND WEST (Joseph Gerland, mgr.): St. Paul, Minn., 25-27, Minneapolis 28-30, Chicago, Ill., Dec. 1-7.

SCHILLING'S: Salt Lake City, Utah, Nov. 27, 28.

VAUDEVILLE.

ALHAMBRA VAUDEVILLES (B. F. Gilkinson, mgr.): La Porte City, Ia., Nov. 26, Dubuque 30, Winona, Minn., Dec. 4, Eau Claire, Wis., 6, Chippewa Falls 7, Menominie 9, Hudson 10, Stillwater 11, St. Peter 12, Mankato 13, Waseca 14.

AL. REEVES: Brooklyn, E. D., Nov. 25-30.

AMERICAN GAIETY GIRLS: Lawrence, Mass., Nov. 25-27, Fall River 28-30, Boston Dec. 2-7.

CITY CLUB (Tom Miaco, mgr.): New York city Nov. 25-30.

CAZMAN'S EUROPEAN NOVELTIES: Toronto, Ont., Nov. 25-30, Philadelphia, Pa., Dec. 2-7.

CREOLE BURLESQUE (Sam T. Jack, mgr.): Boston, Mass., Nov. 25-30.

CITY SPORTS: Montreal, P. Q., Nov. 25-30.

EUROPEAN NOVELTY CO. (Clyde Phillips, mgr.): Buffalo, N. Y. Nov. 25-30.

FIELDS AND HANSON'S DRAWING CARDS (John F. Fields, mgr.): Louisville, Ky., Nov. 24-30, Peora, Ill., Dec. 1-4.

FRENCH FOLLY: Brooklyn, E. D., Nov. 25-30.

FLYNN AND SHERIDAN: Louisville, Ky., Nov. 25-30, Indianapolis, Ind., Dec. 2-7, Cincinnati, O., 9-14.

GUS HILL'S NOVELTIES (Gus Hill, prop.): Indianapolis, Ind., Nov. 25-30.

HARRY WILLIAMS' OWN: Newark, N. J., Nov. 25-30.

HOWARD ATHENÆUM: Wheeling, W. Va., Nov. 25-27.

HARRY MORRIS' ENTERTAINERS: Harlem, N. Y., Nov. 25-30.

HARRY WILLIAMS' OWN: Newark, N. J., Nov. 25-30.

IRWIN BROTHERS: New York city Nov. 25-30, Baltimore, Md., Dec. 2-7, Washington, D. C., 9-14.

JOHN W. ISHAM'S OCTOROONS: Rochester, N. Y., Nov. 25-30, Buffalo Dec. 2-7.

KALBFIELD'S ORPHEUM STARS: Holyoke, Mass., Nov. 25-27, Manchester, N. H., 28-30.

LONDON GAIETY GIRLS: Norristown, Pa., Nov. 25-27, Reading 28-30.

MASON SPECIALTY: Columbia, Me., Nov. 26, Gouldsboro 27, Prospect Harbor 28, West Gouldsboro 29.

MAY RUSSELL: Providence, R. I., Nov. 25-30, Boston, Mass., Dec. 2-7, Brooklyn, N. Y., 9-14.

NIGHT OWLS: Allentown, Pa., Nov. 26, Chester 27, Wilmington, Del., 28-30.

NEW YORK STARS (Gus Hill, prop.): Cleveland, O., Nov. 25-30.

REILLY AND WOOD: Baltimore, Md., Nov. 25-30.

RENTZ-SANTLEY: Washington, D. C., Nov. 25-30.

ROSE HILL: Worcester, Mass., Nov. 25-27, Lynn 28-30, Albany, N. Y., Dec. 2-7, Newark, N. J., 9-14.

SIMS' UNITED VAUDEVILLE: Chicago, Ill., Nov. 24-30, Detroit, Mich., Dec. 1-3, Toronto, Ont., 4-6, Montreal, P. Q., 8-13.

SAM DEVERE: Cincinnati, O., Nov. 25-30.

TWENTIETH CENTURY MAIDS (Harry Morris, mgr.): Paterson, N. J., Nov. 25-30.

TONY PASTOR: New York city Oct. 28—indefinite.

TROCADERO VAUDEVILLES (F. Ziegfeld, Jr., prop.): Philadelphia, Pa., Nov. 25-30, New York city Dec. 2-7.

WASHBURNE SISTERS: New York city Nov. 18-30.

WHITE CROOK: Philadelphia, Pa., Nov. 25-30, New York city Dec. 2-7, Hoboken, N. J., 9-14.

WEBER AND FIELD'S VAUDEVILLE CLUB: Buffalo, N. Y., Nov. 25-30.

MISCELLANEOUS.

BLACK AMERICA: Philadelphia, Pa., Nov. 4—indefinite.

ELI PERKINS: Blissfield, Ind., Nov. 27, Bristolville, O., 30, Pike, N. Y., Dec. 3, Groton 4, Potsdam 5, 6, Cincinnatus 7.

HEYWOOD'S CELEBRITIES AND RAY L. ROYCE: Cheyenne, Wyo., Nov. 26, Fort Russell 27, Boulder, Col., 28 29, Idaho Springs 30, Georgetown Dec. 2, Silver Plume 3, Central City 4.

HILLYER AND BEROLS: Lexington, N. C., Nov. 27, 28, Spartanburg, S. C., 29, 30.

KELLAR (Dudley McAdoo, mgr.): Newark, N. J., Nov. 25-30.

LEE THE HYPNOTIST (F. R. Lehman, mgr.): Oneida, N. Y., Nov. 25-30.

POWELL (B. A. Myers, mgr.): Mt. Carmel, Pa., Nov. 26, Girardville 27, Hazelton 28, Mauch Chunk 29, Mahanoy City 30.

SMITH AND GORTON: Skaneateles, N. Y., Nov. 26, Muttville 27, 28, Skaneateles Falls 29, 30, Elbridge Dec. 2, 3.

[Received too late for classification.]

FIRE PATROL: Hartford, Conn., Nov. 26, Mt. Vernon, N. Y., 27, Plainfield, N. J., 28, South Amboy 29, Elizabeth 30, Wilkes Barre, Pa., Dec. 2-4, Danville 5, Mt. Carmel 6, Hazelton 7, Worcester, Mass., 9-14.

GILBERT OPERA (Francis Labadie, mgr.): Ashland, O., Nov. 28, Galion 29, Bucyrus Dec. 2, Upper Sandusky 3, St. Mary's 4, Piqua 6.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Port Chester, N. Y., Nov. 26, Frankford, Pa., 27, 28, Lewisburg Dec. 2, Sunbury 3, White Haven 4, Wilkes Barre 5-7, Scranton 9-11, Binghamton, N. Y., 12-14.

HAUSNER (Hypnotist): Ithaca, N. Y., Dec. 2—indefinite.

JAMES A. REILLY (A German Soldier): Wheeling, W. Va., Dec. 2-4, Moundsville 5, 6, Washington, Pa., 7, McKeesport 9.

JOHN STAPLETON (H. Quintus Brooks, bus. mgr.): Louisville, Ky., Dec. 2-7, Columbus, O., 9-11, Ann Arbor, Mich., 12, Flint 13.

JOSIE MILLS: Greenville, Pa., Dec. 2-7.

MINNIE LESTER: Rome, N. Y., Nov. 25-30, Oswego Dec. 2-7, Auburn 9-14.

MACKAY COMIC OPERA: Pittsburg, Pa., Nov. 25-30.

NICKERSON COMEDY: New Bedford, Mass., Nov. 25-30, Taunton Dec. 2-7.

WAR OF WEALTH (Jacob Litt, mgr.): Los Angeles, Cal., Nov. 27-30, Oakland, Dec. 2, 3, San Jose 4, Stockton 5, Sacramento 6, Salt Lake City, Utah 9, Denver, Col., 11-14.

[Received too late for classification.]

BALTIMORE.

Shore Acres, in which James A. Herne appeared at Harris' Academy of Music, is one of those rare plays which bear seeing half a dozen times. Mr. Herne has surrounded himself with a thoroughly competent co., and has done a splendid business. The Great Diamond Robbery 25.

DeKoven and Smith's beautiful opera, Rob Roy, was produced at Ford's Grand Opera House by the Whitney Opera co. The cast was in all respects satisfactory and the business large. A Milk White Flag 25.

The new melodrama, The Tornado, which was given for the first time in this city, did an excellent business at the Holliday Street Theatre. The Irish Alderman 25.

The Rentz-Santley co. gave a very good variety performance at Kernan's Monumental Theatre. Reilly and Wood's Big Show 25.

A Woman of the War, a play written by Louise Molloy, was produced by the Foyer Club at Albaugh's Lyceum Theatre. The play has decided merit and the co. presented it in a very satisfactory manner.

Tunis F. Dean, of the Harris, Britton and Dean co., buried his sister, Mrs. Rose Dean Reaves, Nov. 22. Mrs. Reaves was charming young woman only twenty-two years of age and before her death was the very picture of health. Mr. Dean will have the heartfelt sympathy of all his many friends in the profession.

HAROLD RUTTLEDGE.

THE ELKS.

The Old Lavender and Midnight Frolic companies were entertained by the Portland, Me., Elks on Nov. 11. Large parties from Bangor, Lewiston, Auburn and other parts of the State attended.

Steubenville, O., Lodge, No. 211, will give their annual benefit on Dec. 12. Robert Hilliard is the attraction. The lodge of sorrow will be held in the Opera House on Sunday, Dec. 1.

The Stockton, Cal., Lodge is preparing for a minstrel and variety performance on Nov. 28. The company will contain several clever professionals and amateurs. Fifty performers will take part.

Minneapolis Lodge of Elks, No. 44, had a very enjoyable social session at the close of their regular meeting on Nov. 13. Members of the Superba and Rainmakers companies were present, and contributed entertaining specialties.

The funeral of Zeke Chamberlain took place from the Elks' Lodge's room of this city on the afternoon of Nov. 18, and was attended by 118 brothers of the Lodge. The exercises included a professional quartette, a eulogy by Frank Mordaunt, and a solo by John Myers. The body was interred in the Elks' Rest.

Butte, Mont., Lodge, No. 240, gave a most delightful social session on the evening of Nov. 14 in honor of Dan'l Sully and members of his company. Mr. Sully acted as chairman. A committee has been appointed to endeavor to procure a first-class attraction for a benefit.

J. H. Steele, a prominent member of Elizabeth City, N. J., Lodge, No. 289, B. P. O. E., committed suicide by shooting on Nov. 21.

A large delegation of Elks from No. 289, Elizabeth, N. J., attended the institution of New Brunswick Lodge on Nov. 21.

Jersey City Lodge of Elks are preparing a fine programme for the memorial services at the Tabernacle on Dec. 1.

Hoboken Lodge of Elks are hard after Representative William H. Black, of the Lyric Theatre. They want to make "Billy" a member, and his life is made miserable at present.

At a meeting of the charter members of the Brunswick, N. J., Elks the following officers were elected: Exalted Ruler, L. J. Coombs; Knights, Charles A. Schenck, William Everson and Louis Wolfson; Secretary, E. D. Taylor; Treasurer, George Deinzer. On Thursday night, Nov. 21, the officers were installed and a banquet was given. Delegates from other lodges throughout the State were in attendance and a reception was held after the business.

Wheeling, W. Va., Lodge No. 28 entertained the members of All the Comforts of Home and Jolly Old Chums companies at a stag social on Nov. 14, surpassing all previous efforts.

NEW YORK THEATRES.

PALMER'S
MR. A. M. PALMER.....Manager.
Evenings at 8. Matinee Saturday.
Special Matinee Thursday.
ENORMOUS SUCCESS.
George Edwardes' London Gaiety Theatre Burlesque Co.
THE SHOP GIRL
The big burlesque hit.

EMPIRE THEATRE BROADWAY AND 40TH ST.
LAST WEEK.
MR. JOHN DREW
In his greatest success
CHRISTOPHER, JR.
Evenings 8:15. Matinees Wednesday and Saturday.
SPECIAL MATINEE THURSDAY.
Dec. 2—OLGA NETHERSOLE.

ABBEY'S THEATRE
HENRY IRVING
MISS ELLEN TERRY
And the
LONDON LYCEUM COMPANY.
Tuesday evening at 8 FAUST
Wed., Thurs. and Friday Evenings at 8, and Sat. Mat.
THE MERCHANT OF VENICE.
Saturday Evening at 8—LOUIS XI.

BROADWAY THEATRE
MANAGER.....MR. T. H. FRENCH
SPECIAL MATINEE THURSDAY.
GEORGE EDWARDES' CO.
FROM THE LYRIC THEATRE, LONDON,
Presenting W. S. Gilbert's Greatest Hit,
HIS EXCELLENCY
Music by Dr. Osmond Carr.
Evenings at 8.10. Matinee Saturday at 2.

GRAND OPERA HOUSE
AUGUSTUS PITOU....Lessee and Manager.
8th Avenue and 23d Street
Matinees Wednesday and Saturday.
MATINEE THANKSGIVING DAY.
THE COTTON KING

LYCEUM THEATRE
4th Avenue and 23d Street.
DANIEL FROHMAN.....Manager
Ninth Winter Season of the
LYCEUM THEATRE COMPANY
in a new and original play by R. C. Carton, Esq.
THE HOME SECRETARY
Evenings at 8. Matinees, Thursday and Saturday at 2.

NEW YORK THEATRES.

HAMMERSTEIN'S OLYMPIA
MUSIC HALL, THEATRE, CONCERT HALL.
OSCAR HAMMERSTEIN.....Sole Owner and Manager.
Broadway Block, 44th to 45th St.
Every eve. Matinees Saturday and Thanksgiving Day.
Wednesday Matinee in Theatre only.
3 Auditoriums under one roof
Performances. 50c. admission to all.
MUSIC HALL.
30 High-Class European Vaudeville Artists.
THEATRE.
Rice's Olympia Burlesque Co. in EXCELSIOR, JR.
CONCERT HALL.
Promenade Concerts every evening, 7:30 to 12. All seats unreserved in Concert Hall.
Reserved seats, 75c., $1, $1.50. Boxes, $5 to $10.
Now selling two weeks in advance.
SUNDAY EVENING, Popular Concert, direction of HARR FRITZ SCHEEL.

GARDEN THEARE
MR. A. M. PALMER.....Sole Lessee and Mgr.
Evenings at 8.15. Saturday Matinee at 2.
Extra Matinee Thanksgiving Day.
LAST THREE WEEKS.
Du Maurier and Potter's Great Play
TRILBY
WITH THE ORIGINAL CAST.

B. F. KEITH'S NEW UNION SQUARE THEATRE
E. F. ALBEE, - - - General Manager.
J. AUSTIN FYNES, - - - Resident Manager.
Devoted to Mr. Keith's Original Idea,
CONTINUOUS PERFORMANCE.
Successful Since July 6, 1895.
BEST VAUDEVILLE IN NEW YORK

HERALD SQUARE THEATRE
CHARLES E. EVANS.....Proprietor
W. D. MANN.....Manager
Evening at 8:15; Matinee Saturday only at 2.
DAVID BELASCO'S GREAT ROMANTIC PLAY,
Extra Matinee Thanksgiving Day.
The Heart of Maryland.
Crowded all the time.

AMERICAN THEATRE
Reserved seats, orchestra circle and balcony 50c.
LAST WEEK. Extra Matinee Thursday
IN SIGHT OF ST. PAUL'S
NEXT WEEK.—Hoyt's A Runaway Colt.

KOSTER & BIAL'S 34TH ST.
The Handsomest Music Hall in America.
Presenting at all times a high-class programme, consisting of AMERICAN and EUROPEAN
Vaudeville. Specialties. Novelties.
Evenings, 8:15. Saturday Matinee, 2:15.
Every Sunday Grand Concert.

TONY PASTOR'S Every night and Mats Tues & Friday
Extra Matinee Thanksgiving Day.
England's Merriest Artist, BESSIE BELLWOOD. Deltorelli and Gilsando, Lillie Laurel, Filson and Errol, Horwitz and Bowers, Nelson, Glenseretti and Mauvel, 3 Mantinettis, McQuatters and O'Connell, Carlisle's Dogs. Tony Pastor and Big Show.

BROOKLYN THEATRES.

Col. Sinn's **MONTAUK THEATRE.**
The Leading and the Elite Theatre of Brooklyn.
COL. W. E. and W. L. SINN.....Proprietors.
This week Only. Matinees Thursday & Saturday.
HOYT'S A RUNAWAY COLT.

AMPHION THEATRE
EDWIN KNOWLES.....Proprietor
Matinees Thursday and Saturday.
FRANCIS WILSON
In THE CHIEFTAIN.
Next Week—Bowling the Wind.

COLUMBIA THEATRE
EDWIN KNOWLES & CO.....Proprietors
Week Nov. 25. Matinees Thursday and Saturday
E. H. SOTHERN in PRISONER OF ZENDA.
Next Week—Della Fox.

PARK THEATRE THIS WEEK
A. M. Palmer and Edwin Knowles, Lessees and M'grs
E. M. AND JOS. HOLLAND
Next Week—The Great Diamond Robbery.

HOBOKEN THEATRE.

LYRIC THEATRE Hoboken, N. J.
GEORGE HARTZ.....Manager.
Monday, Tuesday, Wednesday and Matinee
KATIE ROONEY in the DERBY MASCOT
Thursday, Friday, Saturday (Matinee).
MISS MINNIE MADDERN FISKE.

TELEGRAPHIC NEWS

CHICAGO.

Three Important Theatrical Changes—The Record of Amusements—Hall's Chat.

[*Special to The Mirror.*]

CHICAGO, Nov. 25.

Late developments here have shown three important theatrical changes. Manager David Henderson has given up the Chicago Opera House to turn his attention to his successful road shows, the owners of the theatre putting Jay Rial in charge temporarily. A. M. Palmer has closed a lease with the Davidsons of the New Great Northern Theatre and will open it on May 1 next and will live in a Chicago suburb; and a New York party has taken a lease of the Tennis Theatre to reopen it next Saturday.

Winter, like our old friend, Mose Gunst, "has came," and we have had a choice assortment of snow, sleet, rain and sharp blasts. I do not know how to account for this save by the fact that we have had a week of the late Mr. Wagner's forceful music at the Auditorium. The German Opera company opened in Tannhauser—and the next day it snowed. People never like to wade through weather, and the theatres have not been largely patronized in consequence.

Last week Hoyt's Trip to Chinatown was played at the Grand Opera House for the benefit of the new hospital for railway employes, and this week it is being played for the benefit of those two worthy men, Charles H. Hoyt and Frank McKee. It is creating as much merriment as ever, and the company is a good one. I should think Conor would be heartily sick of Welland Strong, but one would not think so from his performance. James R. Smith makes an excellent Ben Gay. As his mail sometimes gets mixed up with that of his namesake, Jo Paige, the latter has decreed that hereafter the party known as James R. Smith shall be known as James Arsenic Smith. Johnny Thompson please write.

That fascinating woman, and clever artist, Camille D'Arville, added several regiments to her array of admirers here at the Chicago Opera House last week in A Daughter of the Revolution and Madeline. She was capitally supported by George Boniface and other lights in comic opera. One week of her was all too little.

My friend James Nelson, heavy man of Colonel Hopkins' stock company, is suffering from throat troubles, the result of continuous cigarette smoking. The Hopkins audiences insist that the villains in their plays shall smoke cigarettes, and as Mr. Nelson is a continuous villain, he has to smoke cigarettes from 12 M. to 12 P. M., hence his present trouble.

At the Chicago Opera House to-night Mrs. Potter and Mr. Bellew presented Mr. Daly's splendid production of The Queen's Necklace before a large and enthusiastic audience. It scored a great hit, as did the two stars.

Over at McVicker's Sid Ellis' creditable and interesting performance of Bonnie Scotland entered upon its second and final week last night. It has pleased all who have seen it, and the company is all right. Next week it will be followed by that grand old man of the stage, Joseph Jefferson, whose annual engagement at this house is always eagerly looked forward to by theatregoers.

On Dec. 5 the annual benefit of the Actors' Fund will take place at McVicker's. Mr. Jefferson will be seen as Mr. Golightly and a great bill is being prepared for the splendid charity.

Little Ida Malle, who, by the way, has developed a great amount of comedy talent, hustled around town the other day, in the snow and slush, and secured from the Actors' Fund Tickets for two stranded actresses to their New York homes, after which she took up a collection and gave them a wad of pocket money.

The other day the local papers contained wild stories of the alleged disappearance of Manager David Henderson and the lease of the Chicago Opera House to Kohl and Middleton for continuous performances. There was no truth at all in them. Manager Henderson demanded a decrease of his enormous rental and refused to pay the old figure. He has paid the company $380,000 in rents during his lesseeship.

All of the local houses will give the usual Thanksgiving Day matinees.

Manager Gus Frohman's fine production of The Water Witch has attracted a great deal of favorable attention at the Schiller, where it opens the second week of its engagement this evening. The company, scenery and costumes are excellent.

The fairy opera, Hansel and Gretel, magnificently staged and costumed, opened a two weeks' engagement at Hooley's last night. It is likely that it will do a much larger business than it did in New York city.

At an entertainment given the other dav at the Schiller by the Pupils of Hart Conway's School of Acting, a new one-act play, A Training School for Lovers, was given for the first time. It is from the pen of Eve H. Brodlique, one of Chicago's cleverest newspaper women, and will probably be used as a curtain-raiser by Gustave Frohman.

A rising young comedian named Joseph Murphy turned people away from the Haymarket doors last night. He has a play entitled Shaun Rhue. Later in the week he will present another drama having the name of the Kerry Gow, in which he is said to shoe a real horse.

Harry Fulton sends me a German opera circular from Cincinnati, and marks a sentence which seems unworthy of Mr. Damrosch. It reads like this: "There are in it five Elsas, four Venuses, four Elizabeths, four Brunhildas, three Sieglindes, three Wotans, two Hans Sachs, and plenty of tenors." Regards to Uncle Tom. Little Eva please write.

Mme. Pasquelena comes to me from W. N. Lawrence, who also sends Vives Nobriga. She is already in the album, however.

Charlie Warner writes his friend, Tony Denier, that he and his wife, Marguerite Fish, sail on the *Norman* for South Africa, to fill engagements at Madeira, Cape Town, and other far away week stands.

A correspondent who signs himself "The Lookout," on a letter-head dated at Oshkosh, and headed Under the Black Flag, as follows: "I see advertised a book which the author is pleased to call 'An Encyclopedia of Funny Stories and Old Gags Used on the Stage During the Past Twenty Years.' A minstrel company played a dramatization of the book here last night."

The Bull Fighters are at the Lyceum this week, giving a very good show before large audiences.

To-morrow afternoon at Hooley's Hamlin Garland, Mary Hartwell Catherwood, Opie P. Read and other well-known authors will give a reading for the benefit of Eugene Field's family. The Chicago *Record* is raising a children's monument fund for Field.

Hanlon's Superba drew two immense houses at the Lincoln yesterday. Last week the Lincoln saw the daintiest Rosalind of the day, Effie Ellsler.

On the Mississippi turned 'em away twice at the Academy of Music yesterday, while at the Alhambra Frank Bush had two packed houses in his new play, Girl Wanted.

The Land of the Living was well presented before large audiences at Havlin's yesterday.

The White Slave follows Superba at the Lincoln.

The German opera has been filling the Auditorium, where it began its second and final week to-night with Fidelio. It is a grand organization.

The Chicago Marine Band began its regular season of Sunday afternoon concerts at the Schiller yesterday.

This is Stoddard's last week at Central Music Hall, and he is giving his lecture on Japan.

The usual excellent burlesque show is pleasing large audiences at Sam T. Jack's Madison Street Opera House.

The regular dinner of the Forty Club is booked for Dec. 3 at the Wellington.

I knew that Bob Arthur was a singular man, but when I referred in his presence the other day to our friend Freiberger, Bob asked: "Who's Freiberger?" What do you think of a man who would ask that question?

Buck Taylor and his Indian chiefs have been giving a wild West sort of a show at Tattersall's, with much success.

Thomas Fitzpatrick and Robert McCleery had a rousing and well-deserved benefit at the Chicago Opera House last night.

Mrs. Hall has just returned from three weeks in New York, and I feel that I am deeply indebted for many courtesies extended to her by a whole lot of my theatrical friends. I shall always remain "theirs as ever,"

"BIFF" HALL.

PHILADELPHIA.

Facts About the Hinrich Company—Nat Goodwin's Great Engagement Last Week.

[*Special to The Mirror.*]

PHILADELPHIA, Nov. 25.

Gustave Hinrich and his Opera company are laying off in this city rehearsing, as the Academy of Music is occupied by the Samaritan Fair for the entire week. They originally intended to play the week at the Academy in Brooklyn, but on surveying the field it was thought best to remain here for extra rehearsals. The Hinrich season is now two weeks old. The orchestra concert with forty-five musicians, attracted a small audience, and the question has been raised whether or not an opera orchestra can satisfy a critical audience in symphony work. Mr. Hinrich has worked very hard and deserves great credit for his untiring efforts, but thus far anticipation and realization have been utter strangers. The ballet introduced in the operas might well be dispensed with, and the directors of the Academy are severely criticised in not encouraging the enterprise by providing new scenic effects. Thus far the backers have been the main patrons, and if the scale of prices were reduced according to the attraction the public might respond to aid this local organization. The season will be resumed week of Dec. 2.

Nat C. Goodwin last week finished the two weeks engagement of his life, the receipts aggregating $16,500. Ambition was the play used. Goodwin is now recognized in this city as a comedian of the first rank, and will play a return engagement in the Spring.

The important engagement of the week is the re-entre of Richard Mansfield at the Chestnut Street Opera House. To-night he played Beau Brummel to a crowded house, and his reception was a pertect ovation. The company includes Beatrice Cameron, Johnstone Bennett, Rose Eytinge, Jennie Eustace, Eleanor Carey, Florence Ethel, Messrs. Harkins, Johnson, Weaver, Griffiths and Lyons. Repertoire for balance of week Scarlet Letter, Napoleon, Parisian Romance, Dr. Jekyll and Hyde. Advance sale very large, and the receipts will easily reach the $10,000 mark.

Della Fox, with Fleur-de-Lis, is in her second and last week at the Broad. Prices for Thanksgiving night (foot ball game) have been raised to $2, and the entire house is already sold out. Julia Marlowe Taber and Robert Taber open here Dec. 2 for two weeks.

Cissy Fitzgerald in The Foundling comes to the Chestnut Street Opera House week of Dec. 2, and will be followed by Fanny Davenport Dec. 9 for two weeks; Henry Irving Dec. 23, also for two weeks.

The Masqueraders superbly acted by Frohman's Empire Theatre Stock company at the Chestnut Street Theatre in its second week to large and delighted audiences. Liberty Hall will be the bill for third week, closing their engagement with Sowing the Wind. Milk White Flag follows Dec. 16 for two weeks.

Modjeska's two weeks' farewell engagement at the Walnut Street Theatre has proved a grand success attracting our best citizens. Star and company are nightly honored with the heartiest applause. Joseph Haworth joined the company for leading business to-night Minnie Maddern Fiske comes Dec. 2 in The Queen of Liars. The Great Diamond Robbery follows Dec. 9 for two weeks. Chauncey Olcott comes week of Dec. 23.

May Irwin with The Widow Jones turned away people every night last week at the Park Theatre and is sure of a prosperous engagement on her return date. To-night The Girl I Left Behind Me, with an excellent company, opened to good business. The bookings to follow are: Andrew Mack, Dec. 2; William Hoey, Dec. 9; 1492, Dec. 16; The Merry World, Dec. 23 for two weeks.

George Holland deserves special notice and credit for his excellent management of the Girard Avenue Theatre. This well-conducted and popular resort has made money every season. This year novelty has succeeded novelty in the company's repertoire. Dolly Varden, replete with delightful specialties, is this week's bill. The District Attorney, by Charles Klein and Harrison Grey Fiske, will be the offering for week of Dec. 2.

Black America closes a successful four weeks' term at the Grand Opera House, Nov. 30. Nate Salsbury will now reorganize the company, laying off for two weeks, and re open at the Madison Square Garden, New York, on Dec. 16, with new company, stronger features and an improved entertainment.

Hoyt's A Trip to Chinatown, with Laura Biggar, Burt Haverly, and Octavia Barbe, had a crowded house to night at the People's Theatre. The prospects of playing to the largest rece pts in the annals of this favorite house are good. Bookings: Slaves of Gold, Dec. 2; The Girl I Left Benind Me, Dec. 9; Joseph Murphy, Dec. 16; Town Topics, Dec. 23; 8 Bells, Dec. 30.

The Elks' new building at Atlantic City, N. J., was dedicated on Nov. 23, prominent members of the order from this city, New York and Baltimore participating. It is a handsome structure, luxuriously furnished, and perhaps the finest building of the kind in town.

Thomas F. Hopkins, everybody's friend, who has been for many years business-manager at Forepaugh's Theatre, has resigned his position and goes to join the forces of C. A. Bradenburgh's Dime Museum, taking the place of John Genin, who has left this city to go into the printing and lithographing business with his son in New York city.

Down on the Suwanee River, interpreted by a company of fifty-eight white and black comedians, is the attraction for the week at the National Theatre. The play shows the evolution of the negro from barbarism to civilization. The specialties, which are bright and original, received hearty applause. John Kernell in The Irish Aldermen comes Dec. 2, Hanlon's Superba 9, On Erin's Shores with E. G. Maroney 16, Cotton King 23, On the Bowery 30.

Across the Potomac at popular prices is the attraction at Forepaugh's Theatre for Thanksgiving week. It will be handsomely staged, with every member of the stock company in the cast, and is sure to be thoroughly appreciated. The event of the season at this house takes place week of Dec. 2, when Lady Windemere's Fan will be presented.

Walter Sanford's stirring scenic play the Power of Gold is the powerful drawing card at the Standard Theatre to-night and for balance of week. It is ably presented by Horace Mitchell, Eugene Sweetland, Frank Riddell, Frank Opperman; Lillian Mortimer, Grace Lyndan, Jennie Christie and Mary Lytton. The production is under the personal supervision of Walter Sanford, and will very likely be the opening attraction at his new theatre in New York city.

Rice and Barton's comedians are at the Kensington Theatre this week in McDoodle and Poodle.

Peter Maher and Jim Hall, pugilists, and J. W. Kelly, the Rolling Mill Man, are booked for week of Dec. 2 at the Lyceum Theatre.

Carncross' Opera House present this week as novelties Lieutenant Allen and his Brownie family, and the three Namedos with their mysterious doll. The Country Cousin and A Lawyer's Error, are the skits, together with Pocahontas in '95 from last week. The programme was well received to-night and large business is anticipated for the rest of the week.

Sandow and the Trocadero Vaudeville company opened to-night at the Auditorium to a packed house. For week of Dec. 2, Cazman's Royal European Vaudevilles; Dec. 9, Harry Morris' Entertainers.

Broncho John's Wild West Show, P. W. Mallory, Katie Koons, William Courtright, John T. Powers, Satsuma, Ida Clark, Eveleen, water queen; Charles T. West, Herr Bruno Arnim, Arnold and Gardner, Bertha Wagner, danseuse, comprise the company for week at the Dime Museum.

Rivarde, the French violinist, and Ed Hesselberg, Russian pianist, will give a concert at the Academy of Music on Dec. 7, presenting Liszt's Danse Macabre, arranged for piano and orchestra.

Paderewski's last piano recital in this city will be on Dec. 9 at the Academy.

Nixon and Zimmerman on Nov. 22 signed the lease which gives them control of the Academy of Music, Baltimore, from Sept. 1, 1896, for a term of five years.

Sandow while in Omaha joined in a game of football and surprised the local players with his rushes. What a feature he would make at the Cornell University game to be played here Thanksgiving Day!

Manager William J. Gilmore has been advised by his physicians to retire temporarily from management and take a Southern trip of recuperation. He is mentally as strong as ever. John Helmes is faithfully looking after the Auditorium. His long service at the Arch Street Theatre and his trustworthy record are known to all professionals.

S. FERNBERGER.

WASHINGTON.

Rob Roy's Initial Production at the National—Something About Robert Downing's Play.

[*Special to The Mirror.*]

WASHINGTON, Nov. 25.

The Whitney Opera company in Rob Roy commenced to-night what looks like a banner engagement. The New National is crowded, and the sale for the week is very large. This is the first performance of the opera here, and the big audience is loud in praise of the perfect presentation. A welcome that was most pronounced was given the Washington artists, Lizzie Macnichol and William Pruette, while Juliette Cordon, Anna O'Keefe, Richard F. Carroll, William McLaughlin, Joseph Sheehan, and others came in for a strong share of approval. Nat C. Goodwin comes next.

Canary and Lederer's second annual review, The Merry World, had an excellent commencement at Allen's Grand Opera House. Similar to The Passing Show, the performance is a series of burlesques and travesties on current theatrical successes with specialty work of an excellent character. Amelia Glover, May Laurens, Hattie Moore, Jeannette Bageard, Dan Daly, David Warfield, Lee Harrison, W. A. McCormick, and Willard Simms appear to good advantage, scoring individual success. Clara Morris follows.

Manager John W. Albaugh presents at his handsome playhouse, the Lafayette Square, as the attraction for the current week Denman Thompson's delicious story of New England farm life, The Old Homestead. The opening to-night proves that the play is as potent a drawing card as ever. Princess Bonnie is underlined to follow.

The popular comedienne, May Irwin, in The Widow Jones opened at the Academy of Music to a packed house. The comedy scored an instantaneous hit, and the play is destined to be a big winner here. John E. Rice and the star's other talented associates render admirable support. The White Squadron comes next.

The Rentz-Santley Burlesque company, presenting an attractive entertainment, has a full house at Kernan's Lyceum Theatre. Reilly and Woods' Big Show follows.

Alice Judson, of this city, made her debut in grand opera last Friday night with the Hinrichs Opera company, in Philadelphia, singing Siebel in Faust. The rendering of such a role at the commencement of one's professional career is a decided achievement, and Miss Judson is to be congratulated upon her success.

Paderewski, the pianist, gives a recital at Metzerott's Music Hall, Dec. 11.

Robert Drowning has secured from T. T. Timayensis, professor of Greek at Harvard College, all the American and English rights to his play The Wife of Miletus, a tragedy in blank verse, and it is probable that the play will receive an early production in Boston. Professor Timayensis' work is a heroic treatment in dramatic verse of woman's creed of love and man's creed of honor; it shows the conflict between love and honor in the hearts of a man and woman. With the woman love conquers, with the man honor conquers. There are four acts. In the first act Hervor, the chief of a band of Gallic warriors, who descended upon the Greek city of Miletus, about 280 B. C., agreed to hold inviolate the Greek women he has captured, during one year, pending a ransom by the citizens of Miletus. The next act draws scenes on the banks of the Rhone in Gaul, wherein Siva, the reluctant wife of Constans, a merchant of Miletus, becomes enamored of Hervor. When the year is up Constance comes to ransom Siva and the woman pleads with the barbaric chief to break his word of honor and save her from the husband she has married by parental coercion and whom she hates. She urges Hervor to slay the hated husband. In the last scene, which occurs in the grove of the Druids, Hervor, instead of sacrificing the Greek merchant, stabs to the heart the woman who tempts his honor. Then in remorse he stabs himself. Hervor will be played by Mr. Downing and Siva by Eugenie Blair.

All the theatres of the city will give an extra matinee on Thanksgiving Day.

JOHN T. WARDE.

BOSTON.

Grand Opera House Again Closed—Puddinhead Wilson—Benton's Gossip.

[*Special to The Mirror.*]

BOSTON, Nov. 25.

"Buy your seats early for the Thanksgiving Day matinee and night," say the announcements sent out by the Grand Opera House for Hoodman Blind, but when theatregoers attempt to do so they will meet with disappointment, for the season at that house has been brought to a sudden conclusion and Proprietor Nathan B. Goodnow says that the house will be dark until some other arrangements can be made. When the collapse of the continuous variety scheme came about at this house, it was decided to open it with a stock company, and with George E. Magee as manager a strong force was brought together containing such favorites as Sadie Martinot, Laura Burt, Annie Clarke, Kate Ryan and Arthur Forrest. A week was spent in rehearsing and then came productions of The Lucky Star and Frou Frou. The parts of Hoodman Blind had been given out, some of the actresses had made their preparations for the purchase of costumes, and one rehearsal had been held, when to the surprise of all in the company a notice was posted that the season would be brought to a close on the end of the second week. Mr. Magee sent this explanation to the papers:

"My reason for discontinuing the present policy is owing to the fact that I have attempted to accomplish, in the organization of the company and in advertising the enterprise, an amount of work in two weeks to which to perform properly I should have devoted several months. The company, individually and collectively, and the stage director, Leon John Vincent, have done all in their power to make the enterprise a success."

But what of the actors who had come on from New York and spent their money for costumes and board in the hope of a long season? The contract was for but two weeks, but those engaged were told that the season would probably be extended ten weeks more. They were to be informed regarding this upon the first Wednesday after the season opened. Upon that date, the members of the company say, Mr. Vincent called them into the green-room and announced that a ten weeks' extension had been determined upon, and asked if they would agree to play for that length of time and furnish their own costumes. Mr. Vincent, it is also said, told them to bring their original contracts to the theatre and he would have them extended and signed by Mr. Goodnow. The contracts were all handed in the following morning, and not returned until Saturday, although the members of the company several times asked for them.

Kate Ryan, her lawyer says, was personally engaged by Mr. Goodnow for twelve weeks, and was told to purchase the necessary costumes. She bought materials and gave them to a dressmaker, and is said to have expended $100 so far without receiving any salary.

According to her contract she was not to be paid for the first week of the season, as she was not on the stage during that period.

Laura Burt is also said to have paid out all the salary due her for dresses, and the other women members of the company have been put to more or less expense in anticipation of plays which will not be put on.

Arthur Forrest, one of the company, in an interview, substantiated the foregoing in so far as it referred to a twelve weeks' engagement. In expectation of remaining in Boston three months, the actors and actresses who came on from New York gave up their homes in that city and secured boarding places or rented flats here.

"Mr. Goodnow," he said, "repudiates the contracts, ignores all responsibility, and refuses to be interviewed by any member of the company.

"Mr. Goodnow contends that the contracts were not binding, as they were never returned, but the verbal contract made with every member of the company in the presence of every other member, is certainly just as binding as any written memoranda could be."

Mr. Vincent, the stage manager, makes this statement: "The tax upon the members of the company, rehearsing four hours each day and performing at night, was so apparent that it was impossible to change the bill satisfactorily every week. It is to be regretted that this worthy attempt to present to the Boston public good plays, acted by a selected stock company of the best artists, failed in its object. I met the company on Wednesday, Nov. 13, and they said they were willing to remain for the proposed extension. I called for their contracts and marked the time on them, but neither verbally nor otherwise did I lead the company to believe that the renewal was closed. I had no authority from Mr. Goodnow to make any such statement, and without his authority and without his signature on the contracts they would, of course, not be legal. In reply to many inquiries from members of the company, whether Mr. Goodnow had signed the contracts, I replied distinctly, 'No.'"

The difference in opinion between the company of the Grand Opera House and the management was brought to a climax Monday night when the members of the company in accordance with the advice of their lawyer, Thomas Barry, assembled at the stage entrance of the theatre on Washington Street, ready and willing to go on and give the advertised performance.

To say that they were much vexed would be mildly putting it, but after all none of them was disappointed for they did not hope to get into the house, for already they had been told that they were out on the street for good as far as this house and its managers are concerned. They were amazed when informed that there would be no entertainment. To make matters the more disagreeable, the rain was pouring at 7.45 o'clock when they merrily went in a party to see Olga Nethersole in Camille.

Mr. Barry has been granted power of attorney by the company, and he will endeavor to settle the matter. Many of the company will return to New York this week.

There was a large house at the Tremont this evening when Frank Mayo gave Bostonians their

first chance to see Pudd'nhead Wilson. Mr. Mayo had not played here for a number of years, and the interest in the new play was unusual. As the star has always been a great favorite and the company contains many who are equal favorites here, a banner engagement is to be expected, judging from the enthusiasm which was manifested this evening.

Olga Nethersole made her first change of bill at the Hollis Street this evening and revived Camille before a house that was limited only by the walls of the fashionable theatre. Miss Nethersole's engagement is a greater success than the one last season. Camille will be given all this week with the exception of two performances of Frou-Frou.

It seemed quite like old times to see The Cotton King at the Columbia to-night. Jack Mason and Dominick Murray were back in the characters which they originated in this city and the house was packed. But that is nothing new for the Columbia this season and the smile which Manager Charles Barton wears as a result would be a delight for any artist who wants to paint an ideal picture of cheerfulness.

Manager Edward E. Rose means to give the patrons of the Castle Square all the variety that they desire and he turns from grand to comic and comic to grand opera so as to suit all tastes. As a result of this policy Carmen was revived there to-night and that gave Bostonians a chance to see that favorite work at the cheapest prices ever known in Boston. But the performance was not a cheap one. It is a wonder that such prices can prevail for such good productions, but the business is tremendous, as it deserves to be.

William Gillette owns Boston so far as fun-making is concerned. He came, he saw and he scored a genuine Private Secretary success. He is on for a long engagement at the Museum, and that house is just as crowded as it was during the long run of The Fatal Card. The piece and the players have come in for equal favor, although the critics did not agree upon the proper classification of the piece and contradicted each other in the most amusing manner. However, it will not prove a case of Too Much Gillette if it is one of Too Much Johnson.

This is the last week of Northern Lights at the Bowdoin Square and there is no let up in the business, which is deservedly large. The piece can go on the New England circuit with a decided Boston success to its credit, and when it comes back here it may certain of a cordial welcome.

Burmah and Boston are still inseparable, but the end of the run is not far off. It holds the record in the matter of length of run, for it has held the stage since the first of September. Henrietta Crossman is a great accession to the cast and her work in this piece has made many new friends for her.

Jack Mason has filed a voluntary petition in insolvency giving liabilities of $6,500 and no assets. Among the list of creditors declared by Mr. Mason are the following:

John Stetson, for rent of theatre, $1,200; Georgiana Chapman, of Newburyport, loan, $1,000; George E. Hayden, costumes, $400; F. E. Atteaux, loan, $300; R. W. Gage, Boston Loan Company, $500; Miss Annie M. Clarke, salary, $450; T. F. Galvin, decorations, $350; Floyd and Tucker, rent of cottage, $250; G. W. Simmons and Company, $200; Dr. Aver, medical attendance, $400; Dr. Langmaid, medical attendance, $400; Dr. F. M. Johnson, medical attendance, $250; Dr Gage, medical attendance, $75; D. W. Scarratt, costumes, $150; Mrs. F. E. Seavey, $450; Joseph Edwards, of Winthrop; provisions, $150; Winthrop Magee, of Winthrop, groceries, $150; Nelson Morkell, Hotell Reynolds, $175; J. R. Whipple and Company, $75.

The Hasty Pudding Club has been celebrating its centennial during the past week, and revivals of old-time plays and a grand banquet were features of a memorable occasion.

One of the most fashionable events of the past week was the reception given on Nov. 19 in honor of Olga Nethersole by Mrs. E. H. Crosby, wife of the dramatic editor of the *Post*. It was a brilliant gathering, and many of the best known professional people playing in the city were present.

Annie Ward Tiffany was in town last week to visit her daughter Rose. She is to have a new play by Gill next season.

This is the last week of the stay of the merry Black Sheep and the merrier Otis Harlan at the Park. The piece is even better liked than it was a year ago, and the business has been something phe omenal. The company contains many who were with the piece a year ago, but the newcomers, as a whole, are improvements.

Lithographs frozen in artificial ice are among the novelties used to advertise Zero at the Palace.

One of the ushers at the Museum is a perfect double of Paderewski, and he created quite a sensation among the matinee girls last week, for they thought for an instant that it was the pianist himself.

Ramsay Morris is back in Boston to repeat his excellent work in advance of May Irwin, who comes back to Boston for an engagement at the Hollis.

Addison Darre Crabtree, of this city, has completed a new play entitled The Old Grist Mill. The action takes place in a New England village, the first act showing the inside of an old grist mill, with its hopper and machinery in operation. A later scene shows a struggle between three young men on the old milldam by moonlight, when two of them disappear in the pond below.

The other night at the Park there was a young giant from California in the audience. He tried to sit in the seat, but his legs were so long that when he shut them up like a jack-knife in front of him they shut off his own view of the stage. He had an aisle seat, and finally he crossed his feet out in the aisle, and all went well until he forgot himself in the fun of the play, when he waved one foot convulsively. Result: A demolished bonnet on the head of a lady four rows in front of him.

A meeting will be held at noon to-morrow at the Bijou Theatre in the interest of a movement for some subscription theatrical performances under the auspices of persons interested in the improvement of the drama and dramatic literature, to which the public is invited. Mr. Henry A. Clapp and others will speak, and letters will be read from the Rev. Leighton Parks, D. D., Sir Henry Irving, and others, indorsing the plan.

JAY BENTON.

CINCINNATI.

A Novel Legal Decision as to Tickets—Lillian Russell and Other Attractions of the Week.

[*Special to The Mirror.*]

CINCINNATI, Nov. 25.

Lillian Russell began her engagement at the Walnut to-night in The Little Duke. She was greeted by an excellent audience at advanced prices. Her company is about the same as last year and her scenic effects are as usual beautiful. E. H. Sothern comes next in The Prisoner of Zenda.

In Old Kentucky is at the Grand, opening last night to a typical audience. The band of pickaninnies made a hit of the biggest kind, and the play is replete with melodramatic effects. Next is Robert Hilliard.

Heuck's has The Sidewalks of New York, which contains every requirement a lover of stage realism can ask for. The special feature in the play is the high dive by Kearney P. Speedy, the champion diver, who plunges headforemost into a shallow tank from the top of the stage.

Last Thanksgiving week Murray and Mack packed the Fountain with Finnigan's Ball. They will be as successful this week, for their skit is one of the cleverest of farce comedies. Grace Cummings is the popular soubrette.

The ever-pleasing Country Circus is the attraction at Robinson's. It was greeted yesterday by a house of the old-time size. Frank and Dolly Miller excelled in horsemanship.

Milton Noble's thrilling melodrama, The Phœnix, is being produced at Freeman's by the stock company. Gus Weinburg has grown in public favor since he joined the company a few days ago. Howard Hall has also just joined the stock. Among the vaudeville attractions are the Nelson Family, Mason and Healy, Annie Wilmuth Curran, Barr and Evans and others.

Helen Sloan sang at the People's last Friday, ladies' night, and was repeatedly encored.

A novel advertising scheme was hit upon by Steve Brodie last week. It was announced that he would resume his old occupation of newsboy for a short time to aid the Children's Home of this city. Accordingly he was furnished with *Posts* free of charge, and for an hour disposed of his wares on the Fountain Square. He received everywhere from a cent to two dollars and a half a piece for the papers, and turned over nearly $36 to the charity.

The theatrical managers are in a predicament. Recently Anderson, of the Fountain Square, in order to stop ticket speculators, caused the arrest of one of their number under a city ordinance forbidding the sale of reserved seats after a performance had commenced. The man was found guilty and fined, whereupon he appealed his case. The upper court held the conviction valid, and furthermore held that the ordinance also applied equally to the theatres themselves. Such a decision would materially effect theatrical business here, so another appeal has been taken that the managers may know where they stand.

All theatres announce extra matinees Thanksgiving afternoon.

WILLIAM SIMPSON.

PITTSBURG.

Robert Mantell at the New Grand—At Other Houses—Items.

[*Special to The Mirror.*]

PITTSBURG, Nov. 25.

Thomas Q. Seabrooke appeared to-night at the Duquesne Theatre in his new comedy, Baby Mine. The support was excellent. Charley's Aunt follows.

At the Bijou The White Rat opened to a large-sized audience, and gave satisfaction to the lovers of hurly-burly melodrama. Next week, Hopkins' Trans-Oceanic Star Specialty company.

Manager Harry Davis' Avenue Theatre continues to be well attended from 1 to 11 P. M. Lydia Yeamans-Titus has been retained for another week. Others who appear this week include Pavor and St. Clair, Kaye and Henry, Charles Lawlor, George Evans, Harry Fenton, Fritz, Leslie and Eddie, and the MacKay Opera company in Fra Diavolo.

Robert Mantell opened at the New Grand Opera House in Monbars to a good house. The Marble Heart, The Husband, and The Corsican Brothers are underlined. Hanlon's Superba follows.

At the Academy of Music, The Meteors shone brilliantly in first-class vaudeville, offering Bunth and Rudd, the Mortons, Brannon and Daly, and Dot Davenport as particular stars. Next week, Morris' Twentieth Century Maids.

At the World's Museum Theatre, Allegheny, a good bill was given, comprising the troop of Moors from the Midway and a galaxy of vaudeville artists.

At the East End Theatre, The Ideals opened to fair attendance. During the week The Black Flag, The Golden Giant Mine, and A Midnight Call will be given. Baby Johnson will be seen in a specialty.

It is said that Edythe Chapman, Mr. Mantell's leading lady, will undertake a starring tour next season.

Emil Wolff will soon wield the baton as leader of the Duquesne orchestra.

Extra matinees will be given at all the theatres on Thanksgiving Day.

Manager McKee is here looking after the interests of Charley's Aunt.

E. J. DONNELLY.

CLEVELAND.

Sol Smith Russell at the Euclid—Captain Paul at the Cleveland—Other Bill.

[*Special to The Mirror.*]

CLEVELAND, Nov. 25.

Sol Smith Russell is greeted by a large house to-night at the Euclid Avenue Opera House, appearing in a double bill, Mr. Valentine's Christmas and An Everyday Man. The same bill will be presented to-morrow evening, Wednesday and Thanksgiving matinee. The Rivals for the rest of the engagement. Next week, Little Christopher.

The Wilbur Opera company commenced a week's engagement with Maritana at the Lyceum Theatre to-night to a crowded house. The repertoire for the week is Martha, The Royal Middy, Olivette, Two Vagabonds, Fra Diavolo, and Mascotte. Next week, Rory of the Hill.

Captain Paul opened to a packed house at the Cleveland to-night. Rush City will be the attraction next week.

The Star Theatre was filled both afternoon and evening by appreciative audiences, Gus Hill's New York Stars being the bill. Weber and Field's Own company follows.

Sam Jones is lecturing to-night at Music Hall to a big audience.

Manager Hartz is not losing any sleep over the many rumors floating around of a new theatre to be built on the avenue contiguous to the Opera House.

The Wilbur Opera company still show the living pictures in connection with their comic operas.

The memorial services of Cleveland Lodge of Elks will be held next Sunday afternoon in the Lyceum Theatre.

WILLIAM CRASTON.

ST. LOUIS.

A Contented Woman Produced at the Grand—Current Attractions—Notes.

[*Special to The Mirror.*]

ST. LOUIS, Nov. 24.

The first St. Louis production of Hoyt's latest comic play, A Contented Woman, was given at the Grand Opera House last night to a large audience. It is one of his brightest and most enjoyable plays, and satirizes in a very clever way female suffrage and other timely subjects. The leading part is ably acted by Caroline Miskel Hoyt. The other roles are entrusted to a number of clever people picked out by the author on account of their adaptability to the characters introduced.

Eddie Foy and his capable company play a return visit to the Olympia Theatre this week in Little Robinson Crusoe, and the audience, which was a large one last night, thoroughly enjoyed the performance.

Donnelly and Girard packed the Hagan twice yesterday, when they gave their reconstructed farce-comedy, The Rainmakers. The two stars were as funny as usual, and the supporting company is one of the best they have ever had.

The White Slave played to two crowded audiences at Havlin's yesterday. The scenery is a special feature and the company includes many efficient people among whom is our well-known St. Louisian, Thomas Garrick, who is improving in his work each year.

Hyar's Comedians opened to two fine audiences at the Standard yesterday.

All the theatres will play extra Thanksgiving matinees.

The Semon Extravaganza Company will lay off this week, and open in Louisville next Sunday.

The Melba Concert Company played to a big audience at the Exposition Music Hall last Thursday night.

The Little Duke was substituted for the Grand Duchess by the Lillian Russell Opera Company at the Grand last Saturday night.

W. C. HOWLAND.

A NAVAL CADET.

[*Special to The Mirror.*]

LYNN, Mass., Nov. 25.—A Naval Cadet, written for James J. Corbett, and managed by W. A. Brady, was produced here to-night before a large and enthusiastic audience.

A Naval Cadet is from the pen of the well-known playwright, Charles T. Vincent, and it seems to be his best piece of work since The Editor. It is a high-grade melodrama with many admirably written bits of comedy. There is one scene, for instance, where the hero, Ned Cornell, discovers his sweetheart, Dolly Eaton, hanging from the flying rings of a gymnasium. The poor girl is in a sad predicament, for the step ladder by which she reached the rings has fallen down and she is afraid to "hang and drop." After some good-humored little chaff, Ned lifts her to the ground. Corbett and Miss Blanche were delightfully natural in this episode.

Another good scene where Corbett proved himself to be genuinely fitted for light comedy was where he proposed to the little heroine on shipboard and every time he uttered the word "ove" a fog-horn hooted forth dismally.

The plot of the play turns on the invention of a new magazine gun by Ned Cornell, a naval cadet at Annapolis. The gun is accepted by the board at Washington, but before the gun can be patented the diagram is stolen by a rascally old Frenchman, who takes it to France.

Ned and the rest of the dramatis personæ are accordingly transported to gay Paris, where the play culminates after a variety of exciting episodes.

Corbett's company includes Annie Blancke, Marion Lester, Lillian Valores, Henrietta Beaman, McKee Rankin, C. J. Burbridge, R. J. Sullivan, J. P. Keefe, Theodore M. Brown, and his trainer, Mr. McVeigh. Manager Brady himself played a small part with great effect. McKee Rankin made an artistic hit as the unscrupulous old Frenchman.

OUT-OF-TOWN OPENINGS.

[*Special to The Mirror.*]

GRAND RAPIDS, Mich., Nov. 21.—Joseph Jefferson played at Powers' Opera House to-night to an audience representing $1,800.

J. J. CONDON.

HOOSICK FALLS, N. Y., Nov. 21.—Professor Lee, the hypnotist, closed a profitable week's engagement here to-night. The S. R. O. sign was displayed the last two nights.

S. MCDOUGALL, manager.

ST. LOUIS, Nov. 25.—The White Squadron turned people away from Havlin's twice yesterday in a drizzling rain.

ROBERT AND JOHN CAMPBELL.

BIG BENEFIT FOR THE ORPHANS.

The annual benefit for the Catholic Orphan Asylums was given at the Metropolitan Opera House last Thursday afternoon and evening under the personal direction of Augustin Daly. The total receipts netted about $10,000. The afternoon programme opened with the second act of Mlle. Pygmalion, and specialties were presented later by the Nelson Trio, Lew Dockstader and "Pete" Dailey. The entertainment concluded with A. M. Palmer's company in the third act of Trilby and Nellie McHenry in the first act of The Bicycle Girl.

The evening programme was as follows: The Neapolitan Troubadours from Koster and Bial's, Charles Kent in a monologue, Walton and Mayon, of the Mlle. Pygmalion company; Clara Hunter and M. Mauguiere, of Abbey and Grau's company; Tony Pastor, the Edoardos, Bruet and Riviere, the Bostons, the Pantzers, and the Gypsy Trio from Proctor's. William Redmund and Mrs. Thomas Barry appeared in Yellow Roses and the cadets of the R. C. Asylum executed a military drill.

THE N. P. R. ROUTE.

Cal Stone, the popular Passenger and Ticket Agent of the Northern Pacific Railroad at St. Paul, has issued a characteristic Theatrical Bulletin. The reader of his circular is led to believe that there is no other route in the West this season than that which comprises the towns that are located near the N. P. R. R. The nightly receipts of the various companies quoted range from $200 to $765 in such towns as Fargo, Grand Forks, Winnipeg, Grafton, Cookston, Jamestown, Bismarck, Dickinson, Miles City, Livingston Bozeman, Helena, Butte, Anaconda, Missoula, Spokane, Seattle, Tacoma, and Portland. Mr. Stone wishes to emphasize the fact that there is always open time and plenty of money for first-class attractions in the towns up in the wheat fields near the Northern Pacific Railroad. If Mr. Stone issues any more theatrical bulletins of this kind some traveling company will annex him as a valuable press agent.

NEIL BURGESS' PLANS.

Neil Burgess will continue playing The Year One at his Star Theatre for the next two weeks. On Dec. 9 he will revive The County Fair. Mr. Burgess' only object in continuing The Year One is to do the proper thing by the actors employed in the production. He has no contracts with any of them, and could have discharged them at a day's notice.

WANTED.

Christmas attraction for New Grand Opera House, opened Nov. 18. Prefer opera company. Wire H. S. Grimes, manager, Portsmouth, O.

PROFESSIONAL DOINGS.

Some of the Philadelphia managers have announced that they will raise the price of seats to $2 on Thanksgiving night. They rely on the happiness of the public on that grateful holiday to stand the raise.

Julian Magnus will return to New York early in December. The news that he is to relinquish the management of Marie Wainwright has brought him several offers already. Mr. Magnus is a gentleman and a scholar, and an accomplished theatrical manager to boot.

W. H. Power is in the city completing arrangements for the production next season of Shannon the Sixth, written by Edward E. Kidder. Owen Ferree has been entertaining Mr. Power during his visit and has taken charge of his preliminary advertising.

Bonnie Scotland will play a two weeks' engagement at the Fourteenth Street Theatre, beginning Dec. 16.

The big, brilliant, brimful CHRISTMAS MIRROR'S last forms will close on Friday. No more advertisements will be taken after that day.

Creston Clarke recently played a highly artistic and successful engagement at the Grand Opera House, New Orleans. On Feb. 2 he will begin a two weeks' engagment at McVicker's Theatre, Chicago.

Roma, the well-known soprano, will originate a leading part in Gentleman Joe when that London success is produced in this city.

W. F. Dickson returned to the city last week from his home in Goderich, Ont., where he went to attend the funeral of his mother, who died suddenly of paralysis.

Lawrence Hanley has been especially engaged by manager Jacob Litt for the leading part in C. T. Dozey's War of Wealth. Mr. Hanley's health has been completely restored, and he looks better to-day than in years.

The advertising pages of the CHRISTMAS MIRROR will close on Friday, Nov. 29.

Master Willie C. Neck, the boy soprano, is now a member of Fanny Rice's company, having made his first appearance at the Hagan Opera House, St. Louis.

Anna Parker, of the Jane company, is at present at her home in Indianapolis. Gustave Frohman has laid off the Jane company for the purpose of reorganizing, and Miss Parker is taking advantage of this vacation, the first she has had in two years, to visit her mother.

Sadie Stringham made such a hit as Makepeace Joy in Charles Barnard's one-act Yankee play, produced before the Professional Woman's League last week, that the author has offered to write the play up for Miss Stringham into a three-act comedy.

The Pearson stock company, whose scenery and property was stated in last week's MIRROR to have been seized by order of Richard K. Fox, and which has since disbanded, was a piratical concern that had no right to the name it sailed under.

W. Hadeson, who at one time was with the Empire Theatre, Detroit, is now assistant business manager of the Little Trixie company.

The Strollers' Club, composed of New York's cleverest amateurs, will inaugurate its tenth season by seven performances of Goldsmith's She Stoops to Conquer at the Berkely Lyceum for the benefit of the orthopædic ward of the Post-Graduate Hospital.

Friday, Nov. 29, is the last day for CHRISTMAS MIRROR advertisements.

Francis Labadie is now business-manager of the Gilbert Opera company, and will not act this season on account of the continued ill health of Mrs. Labadie.

The Greenwall Theatrical Circuit company are playing the following attractions over their chain of theatres this week: Stuart Robson, Hanlon's Fantasma, A. M. Palmer's Trilby company, Marie Wainwright, Corinne, Charles Frohman's New Boy, Charles H. Pratt's Grand Opera company, Frederick Warde, and W. H. Crane.

Davis and Keogh's Sidewalks of New York drew such large audiences at the Bijou Theatre, Pittsburg, the week of Nov. 18 that standing room was not to be had.

After the performance of The Politician at the Cleveland, O., Opera House on Nov. 22, the Cleveland Grays bombarded Roland Reed with chrysanthemums, presented him with a beautiful gold badge and banqueted him at their armory.

A petition, signed by 500 citizens, was presented to Modjeska at Ithaca, N. Y., requesting her to play a return engagement.

The Earl of Rosebury is writing a novel, relating to diplomatic life, which will be dramatized.

Make a note of the fact that the CHRISTMAS MIRROR'S advertising forms close next Friday.

Lon Allen closes with Fanny Davenport's Gismonda company to accept a position with A. M. Palmer's Stag Party.

Minnie Pachard, of W. A. Brady's Western Trilby company, was recently called to the deathbed of her only sister, who died on Nov. 19 at Geneva, O.

Enid Mayo is touring successfully in a repertoire of plays. Her leading support is Harry Knight. Last week they did a S. R. O. business in Thompsonville, Conn.

The benefit for Marvin R. Clark has been postponed till late in January. The affair is under the auspices of the Press Club of this city. Contributions to the fund may be sent to 34 West Twenty-sixth Street.

R. N. Stephens, author of The White Rat, is doing the advance work for The Capitol.

A duplicate, reduced in size, of Frederick Macmonnie's statue of Shakespeare, is on exhibition at Theodore B. Starr's on Fifth Avenue. The original is to be brought from Paris and placed in the Congressional Library at Washington.

In last week's MIRROR, Al. G. Field's Darkest America was mentioned as playing in Salina, O., when it should have been Sabina.

The Marquette Auditorium, at Madison, Ia., owned by Dr. John Downs, and managed by C. W. Peters, is a new theatre well appointed.

Helen Francis, of the Castle Square Theatre company, Boston, has been very ill with typhoid fever, but is now out of danger and rapidly recovering.

Carl A. Haswin will next season give an elaborate production of A Lion's Heart, by Arthur Shirley and Benjamin Landeck, now running at the Princess Theatre, London.

This year's Christmas Number will be superb, outside and inside. It will have more than 125 splendid illustrations and a remarkable list of literary features.

Archibald Clavering Gunter has filed an order of discontinuance of his action in the United States Circuit Court against Sadie Martinot, Max Figman, and Canary and Lederet for alleged infringement of his play, My Official Wife.

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $90; Half-page, $75; One page, $140.
Professional cards, $2 per line for three months.
Two line ("display") professional cards, $3 for three months; $5 for six months; $9 for one year.
Managers' Directory cards, $1 per line for three months.
Reading notices (marked "" or "†") 50 cents per line.*
Charges for inserting portraits furnished on application.
Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.
The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1 25. Payable in advance. Single copies, 10 cents.
Foreign subscription, $5 50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Charing Cross, and at American Advertising Newspaper Agency, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 37 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 6 Passage St. Avoye. The Trade supplied by all News Companies.
Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscript.
Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - NOVEMBER 30, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

ABBEY'S.—HENRY IRVING AND ELLEN TERRY, 8 P. M.
AMERICAN.—IN SIGHT OF ST. PAUL'S, 8 P. M.
BROADWAY.—HIS EXCELLENCY, 8:15 P. M.
EMPIRE.—CHRISTOPHER, JR., 8:15 P. M.
GRAND OPERA HOUSE.—THE COTTON KING, 8 P. M.
HERALD SQUARE.—HEART OF MARYLAND, 8:15 P. M.
GARDEN THEATRE.—TRILBY, 8:15 P. M.
LYCEUM.—THE HOME SECRETARY, 8 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8:15 P. M.
TONY PASTOR'S.—VAUDEVILLE.
PALMER'S.—THE SHOP GIRL, 8 P. M.

BROOKLYN.

AMPHION.—THE CHIEFTAIN.
COLUMBIA.—PRISONER OF ZENDA.
MONTAUK THEATRE.—HOYT'S A RUNAWAY COLT.
PARK.—THE CAPITOL.

HOBOKEN.

LYRIC.—THE DERBY MASCOT.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

HYPOCRISY.

A CORRESPONDENT of THE MIRROR at Bowling Green, Ky., writes that a Methodist preacher of that place recently declaimed against theatre-going, and that as a result the local theatres have since enjoyed unusual patronage.

This particular preacher is at the head of a church that some two years ago sent notices to a number of its members, requesting their withdrawal from the organization if they persisted in the habit of theatre-going. Among those who withdrew from the church at that time on this request was one of the young women of the place who had been prominent in all social and benevolent movements, as she had also been in the church's enterprises. Soon after her withdrawal from the church she visited friends in Louisville, and while in that city attended a performance by a prominent star in the leading theatre. When ushered to her seat, one of the deacons of the Bowling Green church—a person who had signed the notice requesting the withdrawal of church members who also attended the theatre—was compelled to stand in order that she might pass to her seat in the aisle on which he had bought the best seat. The recognition was mutual, but the event was too suggestive to remain a secret. When the faithful of this particular Methodist church learned of the incident they asked the deacon to explain. He explained in a way characteristic of all hypocrites, alleging that he "had been deceived as to the nature of the entertainment," although it was quite plain that he did not take the theatre for a church, or its audience for a congregation of Methodists met in conference.

Strangely enough, it never seems to occur to the small-minded persons in the church who employ that institution for local personal benefit, yet who are impulsed when abroad as other human beings more honest are impulsed, that they typify the ostrich that in emergency hides its head in the sand, thinking that it has accomplished perfect physical obscuration. And they never seem to realize that they excite a contempt in the minds of the really admirable and Christianlike of the communities in which they are as moral barnacles by their narrow edicts in religious association and their petty precepts which, when unwatched, they violate by example.

Hypocrisy, however, in every-day association is steadily growing more hazardous. The general public has become so intelligent that it detects this sort of meanness by an instinct that will become still more alert in the orderly exercise of individual liberty, governed by individual conscience.

THE CHRISTMAS MIRROR.

THE pictorial and literary departments of THE CHRISTMAS MIRROR are now complete. For a week past these pages have been on the presses, and the greatest of all our holiday numbers is therefore well advanced. Unless unforeseen accident should delay it, the issue will be on the news stands a week from next Saturday.

There will be many pleasant surprises in store for the readers of this year's CHRISTMAS MIRROR. All of the contents will be found to possess originality and certain features will be positively unique in the annals of dramatic journalism.

Some of the most famous and many of the cleverest players, playwrights and dramatic critics are numbered among the contributors. The art department will surpass previous achievements.

The CHRISTMAS MIRROR'S advertising pages will close next Friday, and that will be the last day, therefore, in which announcements can be placed in the greatest of theatrical advertising mediums.

AT intervals news comes of the versatile industry and the occasional ultra-eccentricity of the Emperor of Germany. He has put his hand and mind to everything from poetic composition to orthodox preaching since he was invested with kingly authority, and most of his doings seem to have been undertaken to impress the idea of his divinity that appears to possess this royal person. The ego in him is magnificently illustrated. His latest demonstration was at Salzwedel, in Prussian Saxony, where, aftere he had enjoyed the hunt, his rhythmical reverie was discordantly interrupted by the local band, which did not play "Funiculi Funicula" properly. Accordingly the Kaiser seized the leader's bâton and himself conducted the band. If the exigencies of Europe should ever relegate WILLIAM to the ranks, it is evident that he might get a living in any one of several amusing ways.

THERE may be reasons more or less apparent or plausible for some of the divorces that disrupt domesticity in what is called society, but there are many marital separations in society that seem to have no reasonable explanation. To set against frequent and inexplicable disagreements matrimonial in the outside world there comes from an humble and somewhat isolated branch of the amusement business news that a "bearded lady" has secured a divorce from her husband, as to whom not even a hirsute particular is vouchsafed. Prima facie, a "bearded lady" ought always to think twice before divorcing any man, for the men who are anxious to form a partnership of this kind are no more plentiful than what the humorous scientist describes as "hen's teeth."

A NEWSPAPER arithmetician with a tendency toward amusement last Sunday stated that New York and its guests on Saturday and Saturday night spent $115,000 for entertainment. Of this sum $40,000 was lavished on the Yale-Princeton football game, and the theatres got the rest. The theatres here—thanks to managerial enterprise and judgment—are this season reaping steadily and heavily, and football, though it comes but occasionally, is welcome to its casual audience of 50,000 souls, especially as many of these thousands must seek relaxation after their severe mental strain in the interest of *fin de siecle* education.

A TRILBY company playing in Texas happened at Tyler in that State on the day of the burning at the stake of a negro assailant, and what was called the "counter attraction" interfered with the theatrical matinee. There are strange juxtapositions of entertainment even in the nineteenth century.

FOOTLIGHT FUN.

A FREAK.

"I thought I saw you coming out of a dime museum yesterday."

"Perhaps you did. I'm employed in one now."

"What? Why, there's nothing freakish about you!"

"Oh, yes there is. I'm the only man who's never been run down by a bicyclist."—*Life.*

PERSONALS.

JEFFERSON.—Joseph Jefferson's audience in Rochester the other evening demanded a speech and the veteran responded happily. Touching on American plays and players he declared that he regarded Frank Mayo as America's representative actor and Pudd'nhead Wilson as a great American play.

TAYLOR.—H. S. Taylor, who went to London a few weeks ago to arrange with Minnie Palmer about her coming American tour, is expected home this week.

COBO.—Senorita Modesta Cobo, a Spanish dancer and composer of ballets, has arrived in New York from a tour of Central America, Mexico and Cuba.

PADDOCK.—Hank Paddock, who has been at a West Side hospital for several weeks, has now left that institution, being convalescent.

WEAVER.—A. Weaver, an old-time minstrel, is at the Old Men's Home, St. Johnland, N. Y., under the care of the Actors' Fund.

HARE.—John Hare will sail shortly for this country. His American tour will open at Abbey's Theatre on Dec. 23 of next month.

YEAMANS.—Mrs. Annie Yeamans' happy knack of improvising has often been turned to account, but never so well as in The Great Diamond Robbery. Her semi-intoxicated scene in the last act, which made the hit of that play, is entirely the product of her own cleverness, every word she speaks and all the business having been thought out by herself.

BARRY.—John D. Barry, formerly assistant editor of the *Forum*, and a dramatic writer of some distinction, has returned to New York after a stay of some months in Paris. Mr. Barry will devote his time henceforth to playwriting.

BOOTH.—Laura Booth, who plays the part of Marcia Dudley in Jacob Litt's War of Wealth company, was nearly drowned at the Surline Baths, San Francisco, on Nov. 18. She was swimming in the deepest part of the bath when she grew suddenly faint and would have sunk but for one of the instructors, who rescued her.

MALONE.—John T. Malone is devoting more attention at present to literary pursuits than to acting. His articles are in demand by the leading magazine editors.

MILLER.—Glen Miller, the well-known dramatic critic of Salt Lake City, is the author of an article in the December number of *The Forum* dealing with the question, "Has the Mormon Church Re-entered Politics?"

HARLOW.—Richard Harlow, on tour with 1492, continues to hit the public with his inimitable characterization of Queen Isabella.

WHALEY.—Amy Whaley, formerly a MIRROR correspondent, is studying singing at the Birmingham, Ala., Conservatory of Music, where her fine voice is being admirably developed. Miss Whaley intends to become a professional singer.

BOUTON.—Madeline Bouton made an unexpected hit in Lost—24 Hours when that play was produced at the Princess' Theatre, Toronto, last Thursday. During her famous hysterical scene, Miss Bouton fainted on the stage from sheer excitement. She was quickly brought to, and bravely continued in her part with a pathetic force that thrilled the audience.

COWARD.—Edward Fales Coward, dramatic editor of the New York *World*, will appear as Charles Marlowe in The Strollers' revival of She Stoops to Conquer. Mr. Coward is one of New York's best amateurs.

MCCONNELL.—W. A. McConnell went to Philadelphia yesterday to be present at the opening of Richard Mansfield's tour.

MINER.—H. C. Miner is in Savannah. He is expected home the latter part of this week.

PACKARD.—Mrs. Beaumont Packard, who has been seriously ill for the past four weeks from heart trouble, is now convalescent and able to attend to her duties.

LANCASTER.—Blanche Walsh has purchased the exclusive American rights of A. E. Lancaster's poetic play, Romeo's First Love.

THOMAS.—Arthur Thomas, who was engaged by Richard Mansfield as traveling manager of the Mansfield company, has been transferred to the Holland company.

WINTER.—Maud Winter is playing at the Grand Opera House, Salt Lake City.

DETTWYN.—A. C. Dettwyn, of Frederic Warde's company, who was taken to a hospital in Richmond, Va., several weeks ago with typhoid fever, expected to be discharged from the hospital last week. He is said, however, to have had a relapse.

BURT.—Laura Burt, who was a member of the Grand Opera House stock company, Boston, was successful in several leading parts during the brief life of that unlucky organization. Miss Burt is still at the Langham Hotel, Boston. Rich and Harris have offered to feature her in their next big production.

PAULDING.—Frederick Paulding, who is this season supporting Gladys Wallis, is everywhere meeting with success. Mr. Paulding expects to originate parts in New York productions at the termination of his contract with Manager Dunne next April.

CLARKE.—Most of the costumes in the elaborate Excelsior, Jr., production at Hammerstein's Olympia, were designed by Scotson Clarke. They are as unique as they are beautiful. Mr. Clarke is only twenty-three years old, and his drawings possess originality both of thought and execution. He is of the same age as Aubrey Beardsley, whose schoolfellow he was. He holds two diplomas from South Kensington. His great, great grandmother, Hannah Cowley, wrote the famous comedy, The Belle's Stratagem.

JULIA ARTHUR.

Julia Arthur was seen by a MIRROR man at the Marlborough Hotel the other day. The young actress talked freely of her present position.

"The critics," said Miss Arthur with a shade of bitterness in her tone, "declared that my work was crude. So I went to England with the hope of acquiring some polish. I did not go away in the spirit that has been attributed to me. I never said that I should not come back without the endorsement of a London triumph. I went abroad simply because there was no opportunity for me here, and because I thought it would be a good experience for me. I knew no one in London, and when I arrived I did not go to the dramatic agents. Several of the papers contained mention of my arrival, and among others the *Daily Telegraph*, whose critic, Clement Scott, had seen me play here in The Prodigal Daughter. What he was good enough to say of my work in the *Telegraph* attracted the attention of Sir Henry Irving, and Ellen Terry wrote to Mr. Scott asking for my address. Sir Henry sent for me, engaged me for his company, and I made my debut in Becket.

"I saw practically nothing of English theatricals while there," continued Miss Arthur. "As I said before, I did not come into contact with any English actors or managers before I joined Sir Henry, and afterwards, of course, I saw only the methods of the Lyceum Theatre, which are entirely unlike those of any other English house. From what I did observe, however, it seems to me that the discipline of the stage is stricter in England, that the stage-manager is a far more important personage, and it would be an unheard of occurrence for an actor to hold the curtain as the public favorites do here.

"I could not wish to be in a better school than where I am. Sir Henry is a wonderful stage-manager and can develop qualities in a novice that were unsuspected. He allows one to give one's own conception of the impersonation, and if he has a suggestion to make he discusses the point, and proves to you logically that he is right. Some over zealous friends have been pitying me because, they say, I am only given poor parts. Rosamund in Becket is not a poor part, nor is Hero in Much Ado, nor is Ellaine in King Arthur. In this respect both Sir Henry and Miss Terry have been most considerate and kind."

"Do you return to Europe with the Irving company?"

"I was asked to go back with the company some time ago, and I have now decided to do so. I shall, therefore, be a member of the Lyceum Theatre stock company until the end of the season 1896-97. After that, unless I receive some other tempting offers to remain in London, I shall return here to star. My great ambition is to play Juliet, and I should also like a version of Carmen. I may be seen also in London in Thomas Bailey Aldrich's tragic little play, Mercedes, in which I appeared two years ago at Palmer's Theatre."

AUGUSTUS THOMAS' NEW PLAY.

Augustus Thomas has just completed his adaptation of the Townsend biography of "Chimmie Fadden." He has turned the manuscript over to Charles Hopper, who has been selected to originate the title character.

"Mr. Thomas has made a wonderful play out of the book," said Mr. Hopper to a MIRROR reporter last week. "He has invented an interesting plot and is simply indebted to Mr. Townsend for the one individual character of Chimmie. The play is a local melodrama of the higher grade and it is absolutely different from any other local play seen in New York."

"Last night," continued Mr. Hopper, "I was down on the Bowery on a search for Chimmie Faddens. I found him on every street corner, in every saloon and cheap restaurant, in every barber shop—in fact, the Bowery is alive with Chimmies. I am studying hard on the character, which I look upon as providing me with the opportunity of my life. The company is selected and we begin rehearsals the first of next month."

THRILBY BAGGAGE ATTACHED.

There was an exciting time for the members of the Garrick Thrilby company in Chicago last Saturday night. The company had met at the Twelfth Street Station of the Illinois Central Railroad to take the 11:30 P. M. train for Grand Rapids. Just before the train started two constables arrived with a writ of attachment on the baggage, sworn out by George Hubert, an ex-stage manager of the company, for $105, alleged arrears of salary. Almost at the same moment, however, another constable arrived breathless with a writ of replevin, and under the protection of this document the baggage was hustled into the cars, and the company left amid the applause of the amused sightseers.

SHANNON OF THE SIXTH.

Edward E. Kidder has contracted with W. H. Power to write for him a romantic military drama, with the scene laid in India during the Sepoy rebellion. The principal character will be a young Irish officer who has won his rank by hard fighting. The play is to be called Shannon of the Sixth. Manager Power will give it a fine spectacular production next season.

THE USHER.

It is not likely that many more attempts will be made to foster a taste for pantomime in this city. Two most worthy efforts in that direction have been made unavailingly. The French company that presented L'Enfant Prodigue not long ago played to disastrous business, and Mlle. Jane May at Daly's Theatre last week had a similar experience with Mlle. Pygmalion.

It is urged in certain quarters that the failure of these ventures does not indicate a lack of taste on the part of the New York public for the higher forms of the art of dramatic expression.

Perhaps this is true, and perhaps it is false. When you look around and see that the successes of the season have been entertainments o a class which the most lenient and friendly observer could by no stretch of the imagination denominate highly artistic, it is evident that these apologists have little ground to stand upon.

Mr. Daly at all events is entitled to the greatest credit for his constant endeavors to appeal to what is best in dramatic taste and also because his pluck and his sense of responsibility as a leading manager are proof against occasional discouragement.

✣

The news received yesterday that Alexandre Dumas is dying in Paris is regarded as little less than a dramatic calamity, since it notifies the world of the fact that the career of the greatest dramatist of this period is ended.

Despite attempts to elevate Sardou in France and Ibsen in Northern Europe to the loftiest pinnacle among contemporary writers for the stage, Dumas' supreme position has never been shaken or questioned for a moment by competent judges of the relative preeminence of these men.

While Sardou's fustian melodramas and artificial comedies served their purpose at the time they were written, there is not one of them that did not age quickly, because they lacked vitality and the perennial strength of genius.

Ibsen, the master of stage technique, stands as a representative reactionist, and as such his fame will endure; but Dumas, like Shakespeare, wrote not for an age but for all time. To-day his earliest plays are as fresh as though they had just come from his pen.

Not Ibsen or Suderman, or any of the advanced realists of this period has written anything more representative of the so-called new school than you will find in Dumas' works that saw the light thirty years ago.

He has been the giant playwright of the world during the last half of the present century. His death, which seems to be a matter of only a few days, as his illness has been pronounced fatal by his physicians, will doubtless extinguish all hope of the production of Le Route de Thebes, the long postponed and much discussed new play which Dumas has rewritten repeatedly during the past five years, and of which he wrote recently to a contributor of THE MIRROR that until it reached a point of excellence satisfactory to himself he should not let it go out of his hands.

✣

The Chicago *Times-Herald* takes the same view of the question, Should Dramatic Critics Write Plays? that was expressed in this column recently. Says my contemporary:

> If a man is a trained and experienced critic, honestly seeking the truth and determined that neither prejudice nor "pulls" shall divert him from the duty of photographing facts and sincere conclusions for the benefit of his readers, he will not permit the fate of a dozen plays to sway him from his accustomed impartiality. What others not governed by these principles would do in the matter is of no consequence. They are not critics at all, but time-serving scribblers seeking notoriety among professionals without any reference to their first and foremost duty, which is to the reader of the newspapers with which they chance to be connected. The writer who cannot sink personal interests and overcome prejudices is not fit to be a critic, and never will become one no matter how fluent his vocabulary.

It seems to me that this is the only sensible view of the situation. As the *Times-Herald* goes on to say, "Few critics actively engaged in the duties of their profession have ever written acceptable plays, but any denial of their right to venture into this alluring field is utter folly, while the assertion that they cannot compete in an open field without some taint of venality or corruption is criminal slander."

If critics were debarred from writing plays, or if the writers of plays were debarred from writing criticisms, both the stage and the cause of dramatic art, as represented by the press (and it is so represented, in some instances) would suffer severely.

✣

Joseph Jefferson, in an interview in the Cleveland *Press* a few days ago, denied emphatically the report that he contemplated retiring from the stage at the close of this season. He says he is still strong, and the people seem to want him, and he will not say "good bye" until these conditions change.

In this interview Mr. Jefferson paid a hearty tribute to Henry Irving: "There's a wonderful man who lives only for his art. There's not a mean bone in him. He spends money lavishly on his productions, and America owes him a debt of gratitude for what he has taught us about beautiful and accurate stage settings."

Would we might say that Jefferson lives only for his art, and that he had lavished money on his productions. Were this so we should not read in the same issue of the Cleveland paper that contained this appreciation of Irving: "Mr. Jefferson's company is not a first-class one, and his entire performance is not up to a $2 standard."

✣

Calvé, the greatest operatic artist of our day, who as a singer and as an actress eclipses all would-be rivals, fought a brave fight last week on her opening night in Carmen, and conquered malice and prejudice and the spite engendered by her supremacy in the hearts of her associates.

Feeling against Calvé was stirred up by persons who resented her victory over another prima donna two years ago, who endeavored to make up in the direction of social popularity what she lacked in artistic quality.

Calvé was worsted in the first encounter, and she gave the management as her ultimatum a refusal to return to New York while the other woman remained in the organization.

This other prima donna came back last year. The result, however, is seen in the fact that she was dispensed with this season, and that Calvé was engaged at double her former terms to return.

Through the social "pull" of the defeated singer her partisans were able to create a sufficient sentiment against Calve to make her reception last week decidedly luke-warm, and through the sheer force of her genius and art, Calve aroused the assemblage to the greatest enthusiasm, and what was hoped by her enemies would be a disaster turned out to be a triumph, and today there is not a frequenter of the Metropolitan who will venture publicly to question Calve's sovereignity.

"Pulls" don't count for much in New York nowadays.

SAID TO THE MIRROR.

ALEXANDER HERRMANN: "Is it not about time that some step was taken in this country looking towards national legislation that will put a stop to the practice of irresponsible managers taking companies on the road and leaving them stranded in a destitute condition many miles from home and among strangers? There is no use in commenting on the fact that actors and actresses will accept an engagement with people about whose financial responsibility they have not the slightest knowledge. I have, during my career, on several occasions been compelled, simply by the dictates of humanity, to spend several thousand dollars to relieve the pressing necessities of brother actors and actresses who have found themselves in that unenviable position. I believe there are ways and means of influencing legislation which will compel any manager taking a company on the road to deposit an amount of money sufficient to cover two weeks' salary for the company and the railroad fare from a central point in the United States to New York City, either with the Actors' Fund or some other depository selected by the Government, and thus avoid this continual scandal arising from the disgrace attendant upon the methods employed by unscrupulous backers and managers."

CHARLES PLUNKETT: "We have nearly a dozen bicyclists in the Madame Sans Gêne company. The morning after election I went out on a wheel for a solitary spin in a Cincinnati suburb. The road I took was a very rough one, and I became almost inextricably among droves of hogs being driven into the city and funerals leaving it. Not being a Republican, I felt I was not a hog—for the G. O. P. got everything—and being a Democrat, I thought possibly that I might take a leading part in one of the other processions encountered."

COURTENAY THORPE: "It was reported recently that I had joined the stock company at the Girard Avenue Theatre, Philadelphia. There is absolutely no truth in this. I can only account for it from the fact that I went to Philadelphia to rehearse the company a couple of weeks ago. I do not know yet what I shall do."

WILLIAM F. BREEN: "THE MIRROR is the only paper to advertise in."

MANAGER CONDON (Power's Opera House Grand Rapids, Mich.,): "My 'ad.' in last week's MIRROR brought me three attractions."

JULIAN MAGNUS: "I suppose it will surprise a good many friends of Miss Wainwright and myself to learn that I have tendered my resignation, to take effect on Dec. 7 in New Orleans. We shall part on the best of terms, and Miss Wainwright will always have my sincere wishes for the success she so well deserves. She will, of course, on her return tour make Daughters of Eve, which A. E. Lancaster and I wrote for her, the principal feature in her repertoire, so I may say that I shall remain largely interested in her business. Her tour is entirely and, I think, very advantageously booked, and with the good receipts recorded in the West and Northwest she should have a profitable season. As for me, I am 'on the market.'"

PROFESSOR LEE: "I have severed all business relations with Mr. Adkin but will fill every engagement booked, and in future book and manage my own attractions."

JOHN T. SULLIVAN: "I do not know why people should imagine that Rose Coghlan does not intend to star again in this country. She is practically starring now. She is starred in the Stockwell Company, the other people having been engaged to support her. When that engagement is over and Miss Coghlan can find a play she will resume her tour under her own management at once."

J. H. JENKINS: "We are looking for a strong romantic play of the Paul Kauvar type for James Young. This will be a departure for Mr. Young, as all his past efforts have been confined to Shakespearian and classic drama. Of course we would make a production of such a play and use it only in conjunction with our legitimate repertoire."

LILLIAN STILLMAN: "My pleasantest hours on the road are spent in reading THE MIRROR, which brings me all the news from far and near."

W. B. SEESKIND: "The exposition at Atlanta is now drawing crowds to that city, and the audiences at the New Lyceum are limited only to the capacity of that beautiful playhouse. Henry Greenwall wires me that Marie Wainwright is packing the Lyceum to the doors at every performance. Attractions booked in Atlanta at our Lyceum Theatre during the next two months have a veritable gold mine. Big business? Well, I should say so, and it is the same in all our houses."

A NEW EXCHANGE.

The well-known musical director, Theodore A. Metz, has opened new and commodious offices at 1335 Broadway, where, in conjunction with his music publishing business, he will also conduct a musical, dramatic and vaudeville exchange, negotiating with but the very best artists and thoroughly responsible managers. The experience that Mr. Metz has had in connection with some of the best companies presenting all branches of entertainment should be a guarantee that only good plums will be found in his orchard. Mr. Metz has surrounded himself with a good staff.

STILL POPULAR IN CHICAGO.

Lillian Russell has not lost her popularity in Chicago, however faithless the public may have proved to her recently in New York and Boston. She played a three weeks' engagement in Chicago, beginning Oct. 28, at the Columbia Theatre, and the receipts according to an official authority were up to her old standard. The first week they were $10,359.75, the second week $8,706.75, and the third week $7,376.25, making a total for the engagement of $26,442.75.

GOSSIP OF THE TOWN.

The authorities at McKeesport, Pa., would not permit the Mary Davenport Burlesque company to give a performance in that town.

The W. Way Sharp's company, which has been playing in Ohio, is stranded.

Joseph Jefferson will open the new theatre at Toledo, O., on Christmas night.

A new opera house has been opened at Independence, Mo.

The advertising pages of the CHRISTMAS MIRROR will close on Friday, Nov. 29.

Owing to poor business and the desertion of the manager, the Henry Melnotte company was compelled to disband at Urbana, O.

Cora Van Tassell, who was to have appeared at Waco, Tex., in In Old Tennessee, is reported to have been stranded and unable to keep her engagement.

Harry Corson Clarke has closed his Lyceum Theatre, at Denver, Col. Mr. Clark informs a MIRROR correspondent that he has not drawn a dollar for himself since he opened the theatre, but that he leaves with every dollar of indebtedness paid. His plans for the present are not made, but early in the Spring he will go to South Africa, whence he has received a proposition.

The construction of an Opera House at Gainsville, Tex., is making rapid progress and in a few weeks there will be a well-equipped place of amusement in that town.

The Zozo company, which has been playing in the West, went to pieces in Missouri.

Minnie Palmer, who is to tour here this season in the English farce, The School Girl, will sail from Liverpool for this country on Dec. 10. Her tour will begin at Syracuse on Dec. 22 under the management of H. S. Taylor.

The Witch will play a week's engagement at the Garrick, beginning Dec. 9. Marie Hubert will play the title-role.

James Duffy, while riding in a cable car the other afternoon, was robbed of his gold watch and chain. He suspected a man sitting next to him and the man ran away. He was caught and professed innocence. He was held for examination.

Friday of this week is the last day on which advertisements can be received for the CHRISTMAS MIRROR.

Helen Robertson has joined The Cotton King company to play the part of Kitty Marshall.

George Bowles will hereafter direct the business of Robert Downing.

Criptie Palmoni, who is playing Sir Lucius O'Trigger in The Rivals with Stuart Robson, is highly commended for his performance of the part. In fact, Mr. Palmoni has been distinctly successful in all the parts he has played this season.

Fanny McIntyre, who has been leading lady of the stock company at Salt Lake City, left that organization on Nov. 11 to join The War of Wealth company.

Robert Albert, a jockey in The Sporting Duchess company, was seriously hurt during the performance at the Academy last Friday night. One of the horses fell and four others fell together in confusion. Albert, who was riding one of them, was unconscious when picked up, and was removed to his home in East Forty-fourth Street.

An Associated Press dispatch erred in coupling the name of George Keogh, recently pronounced insane, with the firm of Davis and Keogh. W. T. Keogh, of that concern, is not in any way related to George Keogh, who is an Englishman.

The CHRISTMAS MIRROR is the greatest special theatrical advertising medium.

Brentano's has just issued a "Trilby Calendar" for 1896. It contains reproductions of the pictures in the novel, by arrangement with Harper and Brothers.

F. E. Carstarphen, of Denver, spent last week in New York on business connected with the Broadway Theatre of his city.

There were reports from 556 out-of-town points in last week's MIRROR. This paper's reportorial corps is the largest and the most complete ever organized by any dramatic journal in the world.

Adele Estre, who has been playing with the War of Wealth company in San Francisco, left that city on Nov. 16 to fill engagements East. She will return to the Pacific coast early next year to commence a long engagement at the San Francisco Alcazar.

Friday, Nov. 29, is the last day for CHRISTMAS MIRROR advertisements.

N. B. Eldred, who has been manager of the Alexander Opera House at Wausaw, N. Y., for the last two years, has resigned, and Clive S. Cone, who has leased the house for a year, will succeed him.

Jimmy Reagan has left Primrose and West's Minstrels and is now rehearsing his new play, On Erin's Green Shores, in which he will begin a starring tour at the National Theatre, Philadelphia, on Dec. 15.

The property on which the Marlowe Theatre, Englewood, Ill., is situated, has been sold to George W. Graves for $140,000.

The Josephine Loan company, which was to have played at Middleton, Conn., disbanded before reaching there, the manager having disappeared.

A new theatre is in course of construction at Hartford, Conn.

The Manhattan Opera company had ill luck in Danville, Ill., and were compelled to pledge the properties in order to secure the necessary funds with which to leave the city.

H. Vivian Osborn, who has been with several companies, has passed the examination before the New Jersey State board and is now an attorny-at-law.

The new opera house, which has just been opened at Belton, Tex., has a seating capacity of 1,000, and a stage 38 x 40 feet.

A new theatre is being built at Brattleboro, Vt., which will have a seating capacity of more than 1,000. Henry A. Baker, of Providence, R. I., will furnish the scenery and stage fixtures.

The CHRISTMAS MIRROR will be out early in December. Order early from your newsdealer or from this office. Price, 50 cents.

There was recently a large fire on Wabash Avenue, Chicago, and it has been printed in several papers that among other houses destroyed was the Stewart House, a well known theatrical boarding house. This report was entirely inaccurate as the building was not touched and is doing business as usual.

A meeting of the American Dramatists Club's committee on copyright law was held at the club rooms last Friday afternoon to confer with Congressman Amos Cummings with respect to the campaign for legislative play protection this Winter.

The advertising pages of the CHRISTMAS MIRROR will close on Friday, Nov. 29.

Edmund G. Moroney, the subject of this sketch, is a young actor who rose to sudden prominence by reason of his natural dramatic gifts and his thoroughly conscientious work. Born in Ireland, Mr. Moroney arrived in America when but fourteen years old. Even at that age he speedily became a close observer of human nature, a habit that has since been of service to him. He began his dramatic career at the bottom and worked himself up, step by step, until he became identified with that excellent stock company which still continues to delight the patrons of the Girard Avenue Theatre, Philadelphia. There Mr. Moroney proved himself so deserving of managerial regard that in a very fine production of Jessie Brown, or the Relief of Lucknow, he was entrusted with the part of the arch-villain, Achmet, whose hanging is such a prominent incident of the play. For his able illustration of this character Manager Holland materially increased Mr. Moroney's weekly salary, and thereafter the parts allotted to him quickly increased in importance. Mr. Moroney is tall, of easy, graceful manner and attractive appearance. He is an all-around actor, but prefers a part like that of Robert Malvern, the bold, conniving scoundrel in the new romantic Irish drama, On Erin's Shores, written by Michael J. Moroney, in which character the subject of this sketch will be seen to good effect during the week commencing on Dec. 16 at the National Theatre, Philadelphia.

Michael J. Moroney has engaged John B. Lange as treasurer and M. J. Bradley as master of properties for On Erin's Shore.

William E. Johns and wife (Elizabeth Bouton) left for the Pacific Coast last Tuesday. Mr. Johns has undertaken the management of a vaudeville house in San Francisco, which will open about January 1. Miss Bouton had been engaged for A Stag Party, but was released.

There will be a rush and a scramble for the CHRISTMAS MIRROR. To avoid disappointment order now. Price, 50 cents.

Gertrude Fort, who is playing with Peter F. Dailey's company at the Bijou, has received many compliments from her admirers, but none she values so highly as the beautiful bouquet of flowers presented to her by Mrs. Annie Yeamans at last Wednesday's matinee. The compliment was the greater as Miss Fort has not even the pleasure of Mrs. Yeaman's personal acquaintance.

Phil H. Irving has closed as advance agent with Emily Bancker's Our Flat company.

Henry Herman has made a notable hit in the character of Jim Dixon, in the Fatal Card. The Boston papers have complimented Mr. Herman highly for his work.

Francis Jones writes that business with In Old Madrid has been excellent up to date. The company has been out sixteen weeks, and has had but eight losing nights. The one hundredth performance of the play will be celebrated in Sedalia, Mo., on Thanksgiving Day.

Two judgments of $70 each were obtained in the Eighth District Court of this city on Nov. 20 by Captain Louis B. Pike, through Colonel J. F. Milliken, against Levenson and Steinrich. The actions were brought for services as business manager.

The CHRISTMAS MIRROR this year will contain a marvelous variety of original pictorial and literary features.

Verner Clarges has been playing the King with the Potter-Bellew company since The Queen's Necklace has been on tour. He also plays Père Duval, for which he has had excellent press notices all over the country. Mr. Clarges formerly played this part with Clara Morris.

Cheridah Simpson, prima donna of the Passing Show, and Lucy Daly, of that organization, jointly occupied a dressing-room at the theatre in Los Angeles, Cal., one evening recently. A fire occurred in the room, Miss Daly's clothing was destroyed and Miss Simpson's was ruined by water.

The Madge Tucker company is reported to have played a week's engagement at Washington, Pa., beginning on Nov. 18, to big business in Dangers of a Great City.

Burr McIntosh, Lorrimer Stoddard, Anna Robinson and Margaret Robinson have been engaged for the W. H. Crane company.

The latest engagement made by the American Theatrical Syndicate for their dramatic company next season is J. H. Gilmour.

Georgie Dickson has been seriously ill for several weeks, but is now convalescent.

Harry Leslie and Marie Warren, members of Ollie Akerstrom's company, were married in Bridgeport, Conn., on Nov. 20.

Last year a number of advertisers were "just too late" to get their copy in in time for the CHRISTMAS MIRROR. They will be in the same plight if they fail to hand in their announcements before Friday of this week.

The successful version of The Bicycle Girl now being played by Nellie McHenry is the work of Herbert Hall Winslow, who traveled with the company for three weeks while re-writing the piece.

Charles Floyd McClure, author of the song, "When Violets are There," has composed a taking juvenile song, entitled "My Doll is Bigger'n Your Doll," which promises to surpass in popularity his former effort.

E. D. Shaw, Bus. Mgr. Address MIRROR.

AT THE THEATRES.

Lyceum.—The Home Secretary.

Play in four acts by R. C. Carton. Produced Nov. 25.

The Right Hon. Duncan Trendel	Mr. Kelcey
Morris Lecaile	Mr. Hackett
Lord Blayver	Mr. Lemoyne
Sir James Haylett	Mr. Walcot
Frank Trendel	Mr. Williams
Mr. Thorpe-Didsbury	Mr. Gottschalk
Captain Chesnell	Mr. Finney
Rixon	Mr. Tarleton
Rhoda Trendel	Miss Irving
Lady Clotilda Bramerton	Mrs. Whiffen
Esmé Bramerton	Miss Florence
Mrs. Thorpe-Didsbury	Miss Tyree

The Lyceum stock company on Monday night presented as the initial play of its regular season a drama by R. C. Carter called The Home Secretary, which was originally produced last May by Charles Wyndham at the Criterion Theatre in London.

The merits and defects of the piece are about evenly balanced. The dialogue is bright without being forced. Of course, the people that mingle in London drawing-rooms are not as clever conversationally as Mr. Carton would have us believe, but to represent them as clever is quite permissible from a dramatic viewpoint. The principal defect of the piece is its theatrical improbability so far as the impudence and demeanor of the Anarchist, Dangerfield, is concerned. He boldly mingles among a lot of shrewd politicians while they are trying to bring about his capture.

The action of the piece takes place within a single evening. Duncan Trendel and his wife, Rhoda, have drifted apart. Rhoda had hoped that her husband would develop into a philanthropic and independent member of Parliament. Instead he has become a successful party man, and a cabinet Minister.

A mysterious individual who goes by the name of Morris Lecaile is a frequent visitor to the Trendels. He is none other than Dangerfield, the proscribed Anarchist who has frustrated every effort on the part of the government to secure his arrest. Trendel, however, has obtained a clue from a former associate of Dangerfield's by paying him a large sum of money to betray his leader.

During the evening on which the action occurs a letter arrives from the informer imparting the information of the Anarchist's whereabouts. Trendel's nephew, who is his private secretary, is entrusted with the document, and instructed to place it safely in a despatch box in the Home Secretary's study. Dangerfield does his utmost to induce the young man to let him examine the document, but Frank is not to be bribed or intimidated.

Then the Anarchist leader decides on desperate measures, and ventures into the Home Secretary's study at midnight in order to pick the lock of the despatch box. While he is engaged in this burglarious undertaking, Rhoda, who has been dozing in an armchair, awakes and sees him at work. Just as she is demanding an explanation Trendel, who suspects that his wife entertains a tender feeling for Lecaile, comes upon the scene, and also makes a request for an explanation.

Appearances are so much against Mrs. Trendel that Dangerfield in order to clear her reputation, owns his identity, and Trendel permits him to depart. Rhoda, who, it seems, had really entertained a secret love for Lecaile, decides to leave her husband forever. After leaving the room, however, she returns, and a tender reconciliation ensues.

Incidentally Trendel explains to his wife that he has long loved her, and the reason he allowed Dangerfield to escape was because he did not wish him to figure in her eyes as a wronged man.

Herbert Kelcey, who has apparently renounced juvenile roles, personated Duncan Trendel with polished dignity. James K. Hackett, who made his first appearance on this occasion as a member of the Lyceum stock company, was seen to personal and artistic advantage as Morris Lecaile, or rather as the Anarchist Dangerfield.

William J. Lemoyne was in his element in the portrayal of the amorous old roué, Lord Blayver. Charles Walcot offered a capital character sketch of Sir James Haylett, the Solicitor General.

The juvenile roles were entrusted to Fritz Williams as Frank Trendel, and Kate Florence as Esmé Bramerton. Their lovemaking was diverting on the part of Mr. Williams, and captivatingly sentimental on the part of Miss Florence.

Isabella Irving shows signs of improvement in her acting, and her Bessie Trendel proved a creditable effort. Bessie Tyree was not exactly the Mrs. Thorpe-Didsbury that the author intended her to be, but her piquant personality and roguish humor captured the audience from her first entrance. Mrs. Whiffen as Lady Clotilda Bramerton proved as clever as usual.

Felix Gottschalk made a hit by his eccentric character sketch of Mr. Thorpe-Didsbury, M. P., and J. L. Finnery, a newcomer at the Lyceum, was amusingly effective as Captain Chesnell.

Daniel Frohman has staged The Home Secretary with admirable taste. On the whole the performance ran smoothly for a first-night performance, for which Fred Williams, the stage director, is entitled to commendation.

Fourteenth Street.—A Happy Little Home.

Musical comedy satire in three acts. Produced Nov. 25.

Owen Moore	George W. Monroe
Cornelius Gayfeather	Harry Hotto
Hector Saranac	Nick Long
Theophilius Doolittle	George W. Howard
Burke	Frank Bell
Baker	Harry C. Stanley
Mrs. Gayfeather	Margaret Fitzpatrick
Vitoria	Idalene Cotton
Rose	Cora Macy
Carrie	Josie Intropidi
Lulu Montmorency	Dorothy Drew
Mrs. McGruder	Blanche Chapman

George Monroe presented his new piece, A Happy Little Home, for the first time to a metropolitan audience at the Fourteenth Street Theatre last evening. The audience was large, and by the large audience that greeted the star it is evident that Mr. Monroe's famous impersonation of "My Aunt Bridget" is still green in the memory of New York theatregoers.

The house bill did not give the name of the author of the piece, but it is generally understood to be Charles Klein, who has already won considerable reputation as a play writer. This piece is a little better and certainly no worse than the usual run of those plays which are put together for the purpose of fitting the peculiar talent of some star and exciting the risibilities.

A Happy Little Home succeeds in doing both. The spectators were kept in a constant state of almost convulsive laughter throughout the three acts and Mr. Monroe in his dual role of Owen Moore, a young lawyer and Mrs. McGruder, Irish housekeeper, was seen at his best, his droll personality and mimicry being well nigh inimitable.

The complication is amusing. Owen Moore (Mr. Monroe) is in love with Miss Gayfeather, and in order to be near his sweetheart consents to masquerade as an Irish housekeeper to oblige Mr. Gayfeather, who is infatuated with a dancer, and at the same time suspicious and jealous of his wife. This brings about a series of humorous scenes in which the star figures prominently.

Harry Hotto, who looks like a second edition of Nat Goodwin, was capital as an old roué, and Nick Long made a good Count, although his clothes and mode of hair arrangement suggested the perrugnier rather than one of the nobility. George W. Howard did well as a young swell.

Blanche Chapman and Margaret Fitzpatrick were satisfactory in their respective roles of Mrs. McGruder and Mrs. Gayfeather. Dorothy Drew was an attractive Lulu. Cora Macy, formerly an angel in Hannele, played an ingenue's part discreetly. Idalene Cotton was good as Rose, and Josie Intropidi infused life into the small part of a maid.

The third act was enlivened by a number of capital specialties. Blanche Chapman's up-to-date songs, Idalene Cotton's imitations of Vesta Tilly, and Dorothy Drew's high kicking were exceptionally good.

Abbey's.—Faust.

It was in this same month of November eight years ago that Henry Irving first presented Mr. Wills' version of Goethe's sublime and immortal Faust. Mr. Wills did not add either to the sublimity or the immortality of the original, but his arrangement found favor for its practical adaptability to dramatic interpretation and for the capital chances it afforded the scene-painter and the calcium light man. Perhaps because he was not a true poet, or possibly because he reckoned upon the modern taste for extrinsic "effects," Mr. Wills incorporated many material illustrations of mediæval black art in his version, thereby giving it an element of hanky-pankyism that would cause Goethe to writhe in his tomb were it feasible for the eternal sleepers to have precise knowledge of the doings of posterity.

The Irving Faust is superb in its mise-en-scene, and with the utmost art and cunning the carpenter, the electrician and the painter, under the guidance and direction of the master spirit of the Lyceum organization, have illuminated the production to an extent that renders every detail well nigh perfect and the general effect decidedly impressive.

In Mephistopheles Irving has a role in which he is completely at home, for if there is any one development of the actor's art in which he excels more than in another it is in the mental and physical expression of picturesque deviltry, with all its accompaniments of acute malignity and subtle malice. There is, of course, no better opportunity for these particular denouements than is to be found in the dramatic incarnation of the arch fiend himself.

Mephistopheles gloating over the suffering he inflicted upon others and the perfect satisfaction that he exhibited in having embarrassed and troubled the innocent soul of Margaret was most vividly portrayed. In the scene where he tempts Faust to remain, his suavity, his honeyed insinuations seemed to infiltrate with venom the paradoxes that cause Faust to waver in his purpose of sparing Margaret. Every point was appreciated keenly by the discriminating audience present.

Ellen Terry realized the absolute purity of soul and the serene innocence of mind that characterize the heroine of Goethe's Faust. None of the artificialities that marred, at times, some of her previous portrayals blot her very human and very logical impersonation of Margaret.

Frank Cooper did not seem to realize that Faust, in spite of his regained youth, had a great deal of the philosopher in him, and that in his wooing of Margaret he would be more earnest than impulsively impassioned.

Valentine, Margaret's brother, was played satisfactorily by Ben Webster. Martha was personified by Miss Denvil, who was rather commonplace. Siebel, acted by S. Johnson, lacked the spontaneity and usefulness associated with the role.

Fifth Avenue.—Shore Acres.

James A. Herne's comedy-drama, Shore Acres, which, since it was last acted in New York, has been produced in nearly every city and town in the United States, returned to the Fifth Avenue last night to remain for a limited period. In view, however, of the size of the audience which despite the weather was present and the favor with which it was received, one would imagine that it would be profitable to give it as long a run as it had during its original production in New York.

The play is a faithful portrayal of New England life, and one which fathers like to take their daughters and city folks their country cousins to see. Mr. Herne, in his character of Nathaniel Berry, the simple Maine farmer, was particularly interesting, and received his due share of applause. Earnest Warren, as the young physician, won the hearts of the audience as successfully as he did the heart of Helen Berry.

Robert Fischer as Martin Berry, owner of Shore Acres, was a typical New England agriculturalist of the more narrow-minded sort. Grace Filkins as his daughter and Warren's lover is a good actress and possesses a personality suited to her part. Thomes Ince as young Nat Berry, her naughty little brother, is even more naughty than the little brother whose deeds are related in the comic papers. Franklin Garland as the unscrupulous Josiah Blake, postmaster and storekeeper, showed himself a thoroughly competent actor. The others whose work was above the average are James T. Galloway as Joel Gates, the grass widower, Grace Gayler Clark, Martin Berry's wife, and Augustus Wolford as Captain Ben Hutchins, skipper of the *Liddy Ann*.

People's.—Old Glory.

One of W. A. Brady's companies presented Old Glory at the People's Theatre last night. The melodrama is by Charles T. Vincent, and deals with complications arising from the trouble between this country and Chili. The play is full of exciting incidents, moves along rapidly, and with plenty of action.

Mr. Brady provides a capable company. Joseph Slaytor appeared as Robert Adams, and played with strength and vigor. Arthur E. Moulton in the character of Jeremiah Flip, a "flip" office-boy, was amusing. The May Harvey of Mildred Holland was a painstaking and conscientious performance. Lottie Williams as Millie Plummer looked pretty and acted cleverly. The other characters in the play were in the hands of Edwin Bethel, George R. Caine, Charles R. Gilbert, Theo. Hudgin, Ernest Allen, and Rose Chisneau. The house was crowded and enthusiastic.

Columbus Theatre.—A Yenuine Yentleman.

Gus Heege presented his new play, A Yenuine Yentleman, for the first time in this city at the Columbus Theatre last night. His play is an improvement on Yon Yonson, and offers him ample opportunity for his particular style of work. He is seen as a Scandinavian, who hides sterling qualities behind his imperturbable manner, and who finally wins fame and fortune. Mr. Heege plays with rare tact and skill, and his quaint, pleasing dialect is not the least element of his charm. He has surrounded himself by a well-balanced company, and the piece is well mounted. Next week William Barry.

Grand.—The Cotton King.

The inclement weather of Monday night did not prevent a good-sized audience from attending the Grand Opera House to see W. A. Brady's melodrama, The Cotton King.

The play contains many thrilling situations, some unnatural and exciting dialogue, and theatrical effects that are essential to a successful piece of this character.

James M. Brophy made an acceptable Jack Osborne. Oscar Eagle displayed more than ordinary ability as the villain, Richard Stockley. Esther Lyon as Hetty Drayson, and Sophie Albert were quite acceptable. Clara Wisdom and James J. MacDonald supplied the comedy.

Harlem Opera House.—The Fatal Card.

The Fatal Card, which had so successful a run in New York last season, returned this city for a week's engagement at the Harlem Opera House Monday night. The company, which includes many in the original cast, gave an earnest and convincing performance. Next week, John Drew.

At Other Houses.

EMPIRE.—It is announced that in consequence of the continued success of Christopher, Jr., The Bauble Shop will not be revived this week, which is the last of John Drew's present engagement at the Empire. Next week Olga Nethersole will open an engagement at this house.

GARDEN.—The two hundred and fiftieth performance of Trilby at the Garden Theatre will be commemorated on Friday evening, Dec. 6, with appropriate souvenirs. Owing to the extra matinee on Thanksgiving Day the Wednesday matinee will be omitted this week.

AMERICAN.—The Engagement of In Sight of St. Paul's will terminate on Saturday night, as the production of Hoyt's new baseball play, A Runaway Colt, is due at the American next week.

GARRICK.—Richard Mansfield, having fully recovered from his recent illness, will make his first appearance this season as Beau Brummel at the Garrick Theatre next Monday evening. On Tuesday evening Mr. Mansfield will produce a new play called The Story of Rodion, the Student.

BIJOU.—Peter F. Dailey and his supporting company offer diverting foolery in The Night Clerk at the Bijou Theatre.

ACADEMY.—The Sporting Duchess is still drawing large audiences at the Academy of Music.

PALMER'S.—The Shop Girl is enjoying its full quota of metropolitan favor at Palmer's Theatre.

IRVING PLACE.—Zwei Wappen will be presented throughout the current week at the Irving Place Theatre.

DALY'S.—Augustin Daly will open his regular season at his New York house with a revival of The School for Scandal this (Tuesday) evening. Ada Rehan will reappear as Lady Teazle on this occasion to the delight of her numerous admirers.

BROADWAY.—His Excellency, which, barring the music hall song, "Umty-Umpty-Ay," may be characterized as a genuine and artistic comic opera, is meeting with well deserved box-office prosperity at the Broadway.

HOYT'S.—The Gay Parisians is still a great "laughing" success at Hoyt's Theatre, and will shortly celebrate its hundredth performance.

HERALD SQUARE.—The Heart of Maryland is continued with undiminished box-office prosperity at the Herald Square Theatre.

CASINO.—The Wizard of the Nile is in its fourth week at the Casino.

There will be an extra Thanksgiving matinee at nearly all of the New York theatres.

BROOKLYN THEATRES.

Columbia.—The Prisoner of Zenda.

E. H. Sothern was warmly welcomed by his Brooklyn friends on Monday evening. He appeared to great advantage in Edward Rose's dramatization of Anthony Hope's novel, "The Prisoner of Zenda." Mr. Sothern was frequently applauded for his fine work, and Morton Selten, Rowland Buckstone, Grace Kimball, and the other members of the company rendered efficient support. Next week, Della Fox in Fleur-de-Lis.

Montauk.—A Runaway Colt.

Hoyt's latest comedy, A Runaway Colt, with Captain A. C. Anson, of Chicago, as a special feature, was presented for the first time in Brooklyn on Monday evening. The play is on the same order as Mr. Hoyt's other comedies, but has a more definite plot than some of them. Anson was more at his ease than he was when the play was produced, and the comedy runs very smoothly.

Park.—A Social Highwayman.

E. M. and Joseph Holland made their first bow to a Brooklyn audience as stars on Monday evening in A Social Highwayman, Mary T. Stone's dramatization of Elizabeth Stone's book. A large audience enjoyed the play immensely and it repeated its New York success. The company still includes Mrs. McKee Rankin, Mrs. E. A. Eberle, Bertha Creighton, Olive Oliver, Florence Ethel, Ethel Douglass, William Lee, Hugo Toland, William Norris, Lawrence Eddinger and R. F. Cotton. Next week, The Great Diamond Robbery.

Amphion.—The Chieftain.

Sullivan's latest opera was well received Monday night, and Francis Wilson enjoyed a repetition of the success accorded at the Columbia last week. As Peter Adolphus Griggs he was unusually funny. Rhys Thomas and Lulu Glaser made hits. The musical scores and songs were excellent. Next week, Sowing the Wind.

Bijou.—The Irish Artist.

Chauncey Olcott's sweet tenor voice is filling the Bijou with melody this week. The Irish Artist is the play in which he appears.

Grand Opera House.—The Rising Generation.

William Barry is quite at home in Brooklyn, and he and his play, The Rising Generation, were heartily welcomed on Monday night.

Empire.—Myles Aroon.

Andrew Mack revived Scanlan's play, Myles Aroon, last Monday night, and scored a success.

Hoboken.—Lyric Theatre.

Katie Rooney in The Derby Mascot did a fair business yesterday and will appear Tuesday and Wednesday next and matinee. During the rest of the week Minnie Maddern Fiske will appear in The Queen of Liars and A Doll's House.

AMERICAN DRAMATISTS MEET.

There was a business meeting of the American Dramatist's Club at the Club's rooms last Saturday evening. Bronson Howard was in the chair, and there was a good attendance of members.

It was announced by the chairman that there had been a meeting of the Committee on Copyright some days previous at which the Hon. Amos Cummings was present. The Committee reported that Mr. Cummings was hopeful for the passage of the bill this coming session, but he urged all members of the Club to use their individual influence with members of Congress to further that end. The Committee was of opinion that the clause in the bill relative to play piracy being made a penal offence would have to be eliminated.

After a new member—Gus Heege—had been elected and other names for membership were proposed, the meeting assumed a more social aspect. Among those present were Bronson Howard, J. I. C. Clarke, Charles Klein, Harry Mawson, H. P. Taylor, J. H. Ryley, Charles Barnard, and Messrs. Purdy and Paulton.

Next Sunday evening the women dramatists will be the guests of the club.

WILLIAM HOEY IN THE GLOBE TROTTER.

William Hoey opened last Friday at Elizabeth, N. J., in The Globe Trotter. George S. Starling, the manager for Mr. Hoey, was in town on Saturday and spoke cheerfully of the outlook.

"The piece went exceedingly well and Mr. Hoey thinks it will prove one of the best parts for him and one of the best money-winners he has ever had. The piece has been improved in several ways since it was seen in New York and in addition to Mr. Hoey himself nearly all the people in the cast are popular favorites. They include M. A. Kennedy, Beatrice Moreland, Thorndyke Boucicault, Mattie Vickers and Louis de Lange. We have not yet arranged for any New York time. The report that we were going into the American is without foundation.

FRENCH AUTHORS SEND CONGRATULATIONS.

Alice Kauser, who negotiated the sale of The Queen of Liars, the powerful play in which Minnie Maddern Fiske has achieved such great success, has received warm letters of congratulation upon Mrs. Fiske's production from the authors, Alphonse Daudet and Leon Hennique. M. Daudet expresses himself as delighted with the admirable work of the actress. M. Hennique writes that he is enchanted with the great hit Mrs. Fiske has made in the part of Marie Deloche. "It is a most difficult role," he says, "which calls for all the great qualities of mind, execution and temperament that only a really great artist can possess.

NOT CONSUMMATED.

A telegram to a daily paper last Saturday stated that A. M. Palmer had secured a lease of the new Great Northern Theatre, Chicago, for a term of five years, beginning next September. The amount of the rental was said to be $30,000 for two years and $35,000 for three years. It was also said that a stock company on the same lines as Mr. Palmer's late New York company would be organized.

A MIRROR man called at Mr. Palmer's office yesterday to ascertain the truth of the telegram and Mr. Palmer sent out word that the negotiations were not entirely consummated.

A STORY WITHOUT FOUNDATION.

It was said in a press sheet last week that there was a probability of Virginia Harned becoming E. H. Sothern's leading lady next season and of the two starring jointly. This statement is positively denied by Daniel Frohman, who says there is no foundation for it. He says, on the contrary, that in the event of Sothern continuing to play the Prisoner of Zenda next year he will be supported by the same actors as now, with Grace Kimball as leading woman.

REFLECTIONS.

H. G. Mitchell writes: "I have thus far received seventeen answers to my advertisement in last week's MIRROR and almost as many personal letters from friends. So you see what one little ad. did for me. Most of the offers I received came within a couple of hours after the paper had been published."

Bailey Avery, who is now managing The Capitol company on the road, will leave that organization to join A Stag Party company.

The advertising pages of the CHRISTMAS MIRROR will close on Friday, Nov. 29.

Mrs. W. A. Whitecar (Laura Almoznino) left the Cat's Paw company in Montreal, Can., on Nov. 23, and has returned to New York. Her place in the company has been filled by May Gallagher.

The My Jack company is reported to have closed its season in Trenton, N. J., last Saturday.

Katherine MacNeill, formerly of the Rory of the Hill Company, has brought suit against James Connor Roach, her late manager, for $1,-395. Miss MacNeill says she was engaged for thirty-five weeks, but was discharged without cause on two weeks' notice. Her lawyer says he will attack the principle that managers can abrogate contracts upon a two weeks notice.

Nannie Callicotte "and her company of merry players" are pirating Trilby in Arkansas.

Alice E. Ives has finished a comedy in three acts, which has a star role for a comedian.

If you have not placed an advertisement yet in the CHRISTMAS MIRROR do not delay. Friday will be the last day.

The Power of Gold company will, it is said, close on Nov. 30.

The London *Era* speaks of H. G. Carleton's play, Ambition, having been recently produced at the Fifth Avenue Theatre, this city, by "Mr. Nta Jordison."

The edition of this year's CHRISTMAS MIRROR will exceed all previous editions in magnitude. But for all that it will be wise to order copies now from dealers or this office. The demand is likely to be even greater than the supply. Fifty cents is the price.

Lillian Stillman is reported to have made a hit as a simpering maiden in Jolly Old Chums who sprinkles the waves with cologne before taking a surf bath and, finding the water chilly, remedies the temperature by pouring in a pail of hot water.

A Southern Lullaby, by Maribel Seymour. Beautiful sympathetic song. Pub. by W. A. Pond.

OLYMPIA OPENED.

Oscar Hammerstein's Great Amusement Enterprise on Long Acre Square.

Hammerstein's Olympia had a rousing housewarming last night. So great was the crowd and so eager were the people to get inside the building that one literally had to fight one's way in. Such a struggle of modish people to get into a theatre has seldom, if ever, occurred before in New York. To add to the confusion and excitement, the ushers were unfamiliar with the house, and all those who held seat coupons were not seated till long after the curtain had been raised. Once comfortably ensconsed in the beautiful new theatre, however, the audience forgot the early discomfort of the evening and enjoyed the manifold charms of Excelsior, Jr., to the utmost.

Hammerstein's Olympia does honor to New York. Twenty years ago the construction of such a mammoth building for theatrical purposes would have been regarded as a madman's enterprise. It is perhaps the largest building in the world devoted to purely theatrical entertainments.

And it is as beautiful as it is big. The three auditoriums spanned by the one roof are all of them models of architectural beauty and luxurious appointments. It is Mr. Hammerstein's intention to give entertainments nightly in each of these halls. There is also a roof garden, with a level floor space almost equal to the surface dimensions of the building, and capable of seating several thousand persons. Below the street level there will be, when completed, apartments for cafés, billiards and bowling.

The Olympia is located on the east side of Broadway, occupying the entire block front, between Forty-fourth and Forty-fifth streets, 203 feet in length, 154 feet deep on Forty-fifth Street and 101 feet on Forty-fourth Street. Mr. Hammerstein purchased the ground last January. He says that the entire cost—ground and building together—represents an investment of between two and three million dollars.

The music hall, which is the largest of the three auditoriums, is in the style of Louis XIV. It is immeasurably superior to the English Palace, formerly The Royal Opera House, which Londoners regard as the finest music hall interior in the world. There are six tiers of proscenium boxes and five tiers of mezzanine boxes, making a total of 124 boxes, the largest number under the roof of any existing place of amusement.

The theatre, which occupies the Forty-fourth Street end of the building, is in the Louis XVI. style. The decorations are in light and dark blue. There are eight-four boxes, more than in either the Metropolitan Opera House or in Carnegie Hall.

The concert hall, which occupies the centre of the building, is in the style of Louis XV. The four walls are surrounded by a balcony which is approached from the second tier leading from the music hall and theatre. Here there will be no reserved seats, as the room is to be devoted solely to promenade concerts.

IN THE THEATRE.

Rice's burlesque company had the honor of furnishing the opening attraction in the theatre. They appeared in a humorous perversion of Longfellow's "Excelsior," called "Excelsior, Junior," the words of which have been provided by R. A. Barnet, and the music by Tracy and Sloane, of Boston. The complete cast of characters was as follows:

H. W. Excelsior, Jr	Fay Templeton
Courier Gyde	Charles A. Bigelow
William Tell	Walter Jones
Sig. Vendetta	Charles A. Pusey
Sig. Mafia	Arthur Dunn
Tomagnio Dereske Tenorini	Richard Carle
Ben Bolt	Matthew Ott
Friar Philip	Louis Don
Friar Tope	William Black
Friar Mope	George C. Campbell
Friar Rope	Richard Hare
Walter Furst	Irene Vera
Gildegarde	Lillian Cooley
Hands Auf De Mauer	Victor Hugo
William Tell's Hired Son	Otto Bendig
James I	Kittie Connor
James II	May Hamilton
James III	Helen Smith
James IV	Lidian Cooley
Paul Jones	Violet Potter
Willis Page	Florence Hengler
Bertha Gessler	Theresa Vaughn
Mary Vanderbilt Lamb	Irene Perry
Blanche Calve Santootsie	Mamie Cahill
Miss Agnes Biddel-Oglethorpe	Mabel Bouton
Miss Polly Perrott	Mamie Hengler
Miss Gertie Gigg estone	Charles Bigelow
Miss Lucile Lispenhard	Dorcas Sale
Miss Etta Bean	Alice Arnold
Miss Waldorf Stuyvesant	Clara Palmer

Mr. Barnet, the librettist, has laid ruthless hands on Longfellow's aspiring hero. Excelsior, Junior, is represented as a blasé descendant of the other immortal gentleman. He comes on imperturbably clad as an up-to-date chappie, receives the attentions of four discreet valets, utters a great many abominably bad puns, and sings a great many music-hall ditties.

Mr. Barnet's libretto has plenty of good lines and plenty of flat and pointless ones. The frame-work, however, is adequate, and gives Mr. Rice's clever people plausible reasons for introducing songs and dances ad libitum. Such praise as the production deserves doubtless belongs wholly to Mr. Rice. He has mounted the piece with unusual care and taste. The last act is one of the most beautiful scenes ever placed on view before a New York audience. Mr. Rice has also written some new music to help out the original score. There are numerous interpolated numbers, moreover, which the gallery had begun to hum before the performance was over.

Fay Templeton, who plays Excelsior, Junior, has grown almost formidably corpulent since her last appearance. But she sings better than ever and her acting has all her old-time buoyancy.

Theresa Vaughn repeats her 1492 hit, by strumming the guitar and somnolently warbling local street ballads set to German words.

Walter Jones in various grotesque make-ups is amusing in his own way and little Arthur Dunn is a grotesque foil to Charles Pusey's spider-like personality. Mr. Dunn's burlesque of Paderewski won the warmest applause of the evening. It was as clever as it was original.

No production of Mr. Rice's has ever been disappointing in its display of attractive femininity. Excelsior, Junior, is especially well endowed in this important respect.

Mr. Hammerstein could not possibly have chosen a better attraction to grace his beautiful building, and Excelsior, Junior, will perhaps live to as green an old age as 1492.

THE MUSIC HALL.

The Music Hall was opened last night with immense success. Every one of the 124 private boxes was filled, and every seat and every inch of breathing room was occupied. The jam was simply terrific, although the weather was anything but propitious.

To the astonishment of everybody, the place was in good running order, and Mr. Hammerstein deserves the greatest credit for keeping his word about opening on time.

The immense auditorium presented a picture not soon to be forgotten. The myriads of electric lights, the superb decorations, the happy faces of the thousands of delighted spectators all combined to make the occasion memorable.

The first selection played by the orchestra was "The Star Spangled Banner," which was followed by the overture from "Zampa."

The Johnson Troupe had the honor of giving the first performance. There are six people in the troupe, and they do some remarkable acrobatic work and balancing on revolving globes. They aroused a good deal of enthusiasm.

Les Andus, two young men whose specialty is a succession of quick changes, sang in French and danced gracefully.

Charles Lifflon, a Hercules who thinks nothing of holding an immense dumbbell while balancing on a slack wire, made a splendid appearance in his pink tights.

Charles Nielsen Urdohl appeared in a very low-necked short dress, and sang three songs in a soprano voice, dropping into a bass once in a while, just to show that he was not really a woman.

Della Rocca, whose beauty set the house a-buzzing, played exquisitely on the violin.

The Kurachins gave a very clever and novel performance on perpendicular poles. They were warmly applauded.

The Leamy Troupe created a veritable sensation on the revolving trapeze. Their evolutions were daring and graceful, and the effect, when the house was darkened, and the trapeze was illuminated with rain-colored lights, was thrilling. The power which turned the trapeze was furnished by a girl on a safety bicycle above it.

Edith Briant danced gracefully. The Donatos, one-legged clowns, made as much fun as if they had had the regular number of pedal supports. The Avolos performed thrilling feats on the triple bars. Flo Banks, a dainty English girl, sang a couple of catchy songs and danced a Lancashire clog which brought her a hearty encore. Mlle. Frasetty showed her agility in acrobatic dancing. Harry Lamore did some remarkably funny tricks on the bouncing wire.

My Fancy, who was everybody's favorite as soon as she appeared, did a sand jig which would have done credit to a Georgia darkey. The programme wound up with M. Hewlet's Theatre Mechanique, in which marionettes are put through a performance which is extremely amusing.

The bill in its entirety is one of the best ever seen here, and crowded houses will no doubt be the rule throughout the season.

SANFORD'S THEATRE.

Although the announcement in the last issue of THE MIRROR was the first intimation to the dramatic profession of Walter Sanford's new venture, and to a great extent a surprise to most of the members of it, he has succeeded in filling a number of weeks for the present season with the best class of attractions, and applications for open time are being received daily from prominent business managers. More time has been asked for than would twice fill the dates arranged to be played for the present season, and quite a number of attractions have already been booked to play the new house for the season of 1896-97. Manager Sanford will offer the patrons of his theatre none but attractions of sterling merit. Meretricious plays and performances of a doubtful nature will be eschewed. There are sufficient first-class productions to choose from, and Manager Sanford's ability in selecting only such of those as will meet with the support and appreciation of the class of theatregoers to whom he will appeal will be exercised in the bookings. Work is progressing on the new structure in a very satisfactory manner, and there is little room for doubt but that the new home for amusement will be ready by the time announced for opening it, Dec. 31. The opening attraction has not been definitely decided upon, although Mr. Sanford has received many applications. It is very probable, however, that the choice will be a high-class farce-comedy that has made one of the pronounced hits of this season in this city, and which has for a star a member of the profession who is not only popular, but has a medium for public favor that is unquestioned.

MARIE JANSEN TALKS.

Marie Jansen called at the MIRROR office yesterday to give her version of the closing of her season in The Merry Countess at the Garrick Theatre last week.

"When I was engaged by Steiner and Kahn," said the comedienne, "I had a contract of the cast-iron description. I was to get a certain salary and have my costumes and everything furnished.

"At the close of the first week, when no one was paid, I began to suspect that there was no money behind the thing. I was quite willing to go on for a few days without pay, but I wanted to see the members of my company properly treated. I saw it would be a waste of time to keep on playing, so we stopped.

"I am more than sorry this thing has happened. It is the first time in my life I have had an experience of this kind, and I feel thankful it did not happen out in Oshkosh or some place with a walk home as a sequel.

"The theatre was to have been opened for a benefit on Saturday evening. I got there, ready to perform, and found the house dark."

WILLIAM B. FRELIGH DEAD.

William B. Freligh, the well-known old-time manager, dropped dead while walking on the street yesterday morning. For some time Mr. Freligh had been subject to sudden attacks of temporary paralysis, and it is supposed that one of these attacks was the direct cause of his fall and sudden death. It is understood that the coroner will hold an inquest.

William B. Freligh was for a number of years manager of the old Bowery Theatre. He assumed control of that house on May 18, 1896, and severed his connection with it at the close of the season of 1874-75, when he was succeeded by William A. Robbins. Later, he managed the new Bowery Theatre for some time. He was careless in money matters, and towards the end of his career became practically dependent upon his son-in-law. Up to two years ago he was in H. C. Miner's employ as ticket taker at Miner's Eighth Avenue Theatre.

McCULLUM SECURES IN MIZZOURA.

Bartley McCullum and Augustus Thomas met yesterday afternoon and perfected arrangements whereby Mr. McCullum has the exclusive rights to the play, In Mizzoura, which he will produce next season.

Doctor Monroe's improved liquor cure. Indorsed by the clergy and physicians. Dr. W. P. Lynch, manage. Office, 214 West Forty-second Street, New York.

MATTERS OF FACT.

Obee and Wilson write that Marie Wellesley's Players broke all records for two consecutive weeks at the Harper Opera House, Rock Island, Ill., recently. The company played to excellent business throughout the past Summer. They announce their open time elsewhere.

Professor Egid and Madame Bertram, the instructors of stage dancing, whose studio is at 54 Union Square, while teaching every style known to the terpsichorean art, make a specialty of pantomime.

Charles S. Abbe is receiving much praise for his work a Steven Dunbar in For Fair Virginia.

A theatre in a live city of over 20,000 inhabitants is wanted by P. O. Box 363, Little Rock, Ark., the lease to begin with next season.

Mabel Eaton, who has just returned from Europe, invites offers. William Farnum, her husband, is also disengaged. They may be addressed at 1907 Michigan Avenue, Chicago.

Wabash, Ind., a thriving town with a population of 10,000, has a first-class theatre managed by the Harter Brothers, who still have some time open for this season.

C. Constantine, dancing teacher, is instructing Elsie Adair in a new dance that she will do shortly at Proctor's.

Frederic De Belleville, owing to the closing of Honour, is at liberty to consider offers for New York engagements.

Harold Blake, who is singing the leading tenor roles in The Bostonians' repertoire, has been well received throughout the West, where the company is filling a highly successful engagement.

Some good open time in December, January and February can still be had at Manager James McNelis' house, Hastings, Pa.

Pearle Hight will leave the Uncle Josh Spruceby company at Lyons, Kans., Saturday. She is a bright soubrette with taking specialties.

St. George Hussey and Barney Ferguson, who are starring this season in McCarthy's Mishaps, are having a most prosperous season under C. F. Lorraine's able management.

Two weeks in February open at the Grand Opera House, Brooklyn's popular theatre, can be negotiated for by first-class attractions addressing Manager Frank Kihlholz.

Thomas A. Hall is disengaged for old man and characters, also as stage manager, and may be addressed at 1414 Lombard Street, Philadelphia.

Business at Lothrop's Opera House, Worcester, Mass., continues very big. A few weeks in December, January and February are still open at this popular house.

L. B. Ogilvie and Company, of Paducah, Ky., will rent Morton's Opera House of that town to responsible party.

"S. D. W.," care this office, a manager and agent of experience, wants engagement on salary or a percentage.

Twins, an eccentric comedy, which was recently produced with much success at the Girard Avenue Theatre, Philadelphia, can be negotiated for through Simmonds and Brown, 1227 Broadway. The piece is by the author of Confusion.

Jacob Litt has week of Dec. 15 open at his St. Paul house, and Christmas week at his Minneapolis theatre. He should be addressed at his New York office, Abbey Theatre Building.

"A Red Hot Member; or, Oh! Them Colored Ladies," which is sung with much success by Peter F. Dailey in The Night Clerk, has just been published by Bates and Bendix, the well-known music publishers of 98 Berkeley Street, Boston, Mass.

Open time can be had at the Opera House, Carbondale, Pa., an enterprising town in Northeastern Pennsylvania and but a short distance from Scranton, Wilkes Barre, Binghamton, N. Y., Middletown and other cities.

Harry F. Jordan, who was for five years the treasurer of Hollis Street Theatre, Boston, and who has also had experience on the road is disengaged to consider good offers. He may be addressed care Schiller Theatre, Chicago.

Christmas Day is open at Lynn, Mass., and Norwich, Conn., which can be arranged for through Dodge and Harrison, Lynn, Mass., on a certainty or share.

Comedian, tenor and other capable people are wanted for the Gonzalez Opera company by Frank V. French, Lancaster, Pa.

The Opera House at Punxsutawney and Dubois, Pa., are managed by Charles Fish, who is booking the houses jointly. He has some good open time for the balance of this season.

The Iowa-Illinois circuit, managed by Chamberlin, Barhydt and Company, of Burlington, Ia., comprise many of the principal cities of these States. Christmas Day is open at Burlington and Fort Madison, Ia., while New Year's is to be had at most of the cities in circuit. Both these dates are sure money winners.

Henry J. Bagge, who was leading man of the late Fourteenth Street Theatre Stock company, is at liberty until Jan. 1, 1896. After this date he has contracted to supply a stock company to play an extended engagement at a Western theatre.

OBITUARY.

Henry Widmer, who was to Augustin Daly what Baker was to Laura Keene, died last Friday night under the most appaling circumstances. Mr. Widmer was one of the best known and most highly cultivated orchestra leaders in this country. The incidental music, which played so important a part in all of Daly's poetic productions, was almost invariably of Widmer's own composition. He also had complete supervision of the music of all Daly's imported productions, no matter whether or not a foreign leader was imported, too. Mr. Widmer had performed exacting duties of late. He had worked over the recent Hansel and Gretel opera, had directed the music rehearsals of the pantomime Miss Pygmalion, had conducted the orchestra at all of Miss Rehan's out-of-door appearances, and at the time of his death was engaged in composing a barcarole for the Potter-Bellew production of The Queen's Necklace. Mr. Widmer's earliest experience as an orchestra leader was in Baldwin's Theatre, San Francisco, where he wielded the baton for many years. When James O'Neill contemplated doing The Passion Play in the United States, he got Mr Widmer to write the incidental music. Mr. Widmer accepted the commission on the distinct understanding that he should always conduct his own music. He came East with Mr. O'Neill, but as the Passion Play was interdicted in New York, he was glad to accept the position of musical director at Abbey's Theatre, formerly Booth's. Mr. Widmer then filled this position at several theatres for a number of years till engaged by Augustin Daly, at whose theatre he remained till the day of his death. Mr. Widmer was invaluable to this manager. He caught the spirit of every new production, and his original incidental music was always charming and appropriate. Of late Mr. Daly had come to make this incidental music more and more important, and what with the task of composing this music and seeing it properly performed, Mr. Widmer had been extremely busy. With another member of Daly's orchestra, Mr. Steigler, he also carried on a publishing business for theatrical music. On Friday night, after a fatiguing all-day rehearsal at the Montauk Theatre, Brooklyn, and a long evening performance, Mr. Widmer was walking on upper Broadway with Mr. Steigler and Mr. Ryan, another member of the orchestra, when he complained of feeling faint. He suddenly sank back into their arms. They got him into a cab and took him home. It was about 1 o'clock, and by the time a doctor had arrived Mr. Widmer had expired in front of his house door, 227 West Forty-third Street. His wife was almost prostrated when he was carried upstairs to her. Mr. Widmer had an international reputation, and on every foreign tour of the Daly company he impressed all who came under his influence as a man of broad musical culture and the surest executive talent. Mr. Widmer was aged fifty years. On Sunday night there were services at the house by the Masonic fraternity, to which Mr. Widmer belonged. Yesterday the funeral ceremony took place at the Little Church Around the Corner. Dr. Houghton read the lessons in his usual impressive way. The music was by an orchestra in brass, composed of members of the various theatre orchestras of the city. All of the people connected with Daly's Theatre attended the service, but there were few other members of the profession present. Among the floral pieces were a magnificent orchestra stand, with baton made of white roses, from the Daly company; a harp of azalias from the Potter-Bellew company, a cross of roses from Augustin Daly, palms from Miss Rehan, and various offerings from the Masonic and musical organizations of which Mr. Widmer had been a member. The interment was made in Woodlawn.

CORRESPONDENCE

[*Received too late for classification.*]

PEORIA, ILL.—THE GRAND: Hoyt's Texas Steer co. 20; fair audience. Dorothy Sherrod played the part of Bossy with a snap that caught the house. Al. Field's Minstrel co. 22 packed the house. Donnelly and Girard 23; good receipts. Louis James as Othello 26.—THE AUDITORIUM: This beautiful new theatre under the management of that ever-popular amusement caterer, Lem B. Wiley, was opened to the public 23 with the Sons of Ham co., a local organization, as the attraction. This new theatre is one of the handsomest and best designed houses in the West, being very complete in every detail. The scenery and drop-curtain are the work of John L. Garrison, of Cincinnati. The seating capacity is 1,500 which includes eight boxes and eight loges. Popular prices will always prevail, 75c. being highest, and that only for the boxes and loges.

WAVERLY, N. Y.—OPERA HOUSE (J. K. Murdock manager): Fabio Romani 21 to full house. Performance gave general satisfaction.

GRAND FORKS, N. D.—METROPOLITAN THEATRE (E. J. Lander, manager): The Ida Van Cortland co. in Damon and Pythias 14 for the benefit of Grand Forks Lodge, Knights of Pythias. The performance was a big success financially and socially. At Fort Bliss 23.

ST. MARYS, O.—GRAND OPERA HOUSE (J. A. Smith manager): The Grand was formally opened 7 by Fanny Rice in her favorite role Nancy to a packed house and appreciative audience. Special Delivery 11, Si Perkins 15, Charles A. Gardner 19, all to packed houses. Friends 26; Frank Doane and Amy Lee 28; For Fair Virginia 30.

SISTERSVILLE, W. VA.—BIJOU OPERA HOUSE (G. B. Thompson, manager): James A. Reilly in A German Soldier 20 and A Broom-Maker 21; attendance fair.—ITEM: Reilly's performance was not near as good as a few years previous and his support is bad. Duncan Clarke's Female Minstrels 28.

FAIRMONT, W. VA.—OPERA HOUSE (M. D. Christie, manager): James A. Reilly played to fair business A German Soldier 22. House dark week of 25.

ELLWOOD CITY, PA.—OPERA HOUSE (Douthitt and Wood, managers): Price's Popular People 4; big business and satisfactory performances. Harrison J. Wolfe in The Corsican Brothers 11 to big house. Duncan Clark's Female Minstrels 12 to crowded houses; satisfactory performance. Ion Carroll co., booked for week of 18, failed to appear, having disbanded at Zelienople. A Catholic church concert 27; Carl Brehm's Ten Nights in a Bar-Room 28.—ITEM: Ion Carroll co. is the one THE MIRROR exposed for pirating plays.

MERIDIAN, MISS.—GRAND OPERA HOUSE (L. Rotherburg, manager): Baldwin-Melville co. week of 18-23 played to packed houses every night. Marie Wainwright 22 in The Love Chase.

VICTORIA, TEX.—HAUSCHILD'S OPERA HOUSE (Hauschild Brothers, managers): Dark week ending 16. Beech and Bower's Minstrels Dec. 11.

CANTON, ILL.—ARMORY OPERA HOUSE (L. B. Messler, manager): The Tramps of New York to S. R. O. 20. The Land of the Midnight Sun gave a good performance 21; large house. The White Squadron 21; S. R. O.

WATERTOWN, N. Y.—CITY OPERA HOUSE (E. M. Gates, manager): Minnie Lester in repertoire 18-23, three matinees; good houses. The Engineer 28; Pawn Ticket No. 210, 30; Lost in New York Dec. 5; Merry World 7.

KIRKSVILLE, MO.—SMITH'S OPERA HOUSE (B. F. Heiny, manager): Sharpley's Lyceum Theatre co. opened 18 to big house; business throughout the week and performances highly satisfactory.—ITEM: Mr. Sharpley carries the best band and orchestra ever heard in this city with repertoire co. At the request of the Fire Department, Mr. Sharpley will remain over and give a benefit to that organization 25.

BEATRICE, NEB.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): The Dazzler 7 was produced without a single new feature, and was poorly received. Grimes' Cellar Door 17 was greeted by a fair house. Local talent gave a creditable minstrel performance 22, for sweet charity's sake. Henderson's American Extravaganza co. in Sinbad 27; Joe Ott in Star Gazer Dec. 3.

TERRELL, TEX.—BRIN'S OPERA HOUSE (Samuel L. Dey, manager): Charles L. Davis in Alvin Joslin 17 to a good house. The performance was very poor. The large audience was badly disappointed as they were expecting to see Alvin Joslin as it was produced here once before. This is Mr. Davis farewell appearance. A Fatted Calf 21.

CARROLLTON, O.—OPERA HOUSE (Rutan and Raley, managers): Musical talent of this city in musicale 22; Amphion Concert co. 28.—MINERVA OPERA HOUSE (George F. Yengling, manager): House dark 18-23.—SHERRODSVILLE THEATRE (J. J. Davis, manager): House dark 18-23.

WADSWORTH, O.—NEW OPERA HOUSE (J. F. Detweiler, manager): House dark until 30, when Si Perkins will appear.

NORTHEAST, PA.—SHORT'S OPERA HOUSE (J. F. Carpenter, manager): Josie Mills Dramatic co. 21-23, opening night; good house and satisfactory audience. John J. Black in Old Rube Tanner Dec. 16.

OBERLIN, KANS.—OPERA HOUSE (C. J. Borin, manager): House dark 20-30.

TAYLORSVILLE, ILL.—VANDEVEER'S OPERA HOUSE (W. H. Kaup, manager): Wilson Theatre co. all week to large houses.—ITEM: Since the amusement season opened this Fall the revenue has equaled that of any whole year since the Opera House was erected.

ALBUQUERQUE, N. M.—GRANT'S OPERA HOUSE (B. F. Davis, manager): Ovide Musin and Mme. Musin, violinist and prima donna, 12; big house; entire sastifaction.

BROWNSVILLE, TENN.—YOUNG'S OPERA HOUSE (W. R. Holbrook, manager): The Stowaway 19 to small but appreciative audience.—ITEM: The management failed to furnish music for the play.

CARROLL, IA.—GERMAINE OPERA HOUSE (Albertson, manager): Empire Stock co. 25-29.

Married.

BRYCE—ROSS.—Frances Ross to Tileston Bryce, at New Haven, Conn., on Nov. 18.

LESLIE—WARREN.—Harry Leslie and Marie Warren, in Bridgeport, Conn., on Nov. 20.

Died.

FRELIGH.—William B. Freligh, in New York, on Nov. 25, of paralysis.

REEVES.—Mrs. Lon M. Reeves (Rosa Dean), in Baltimore, on Nov. 20.

NEWKIRK.—William Newkirk, in Jersey City, on Nov. 20, aged 21.

THORNE.—Blanche Thorne, in New York, on Nov. 24.

TWINS

By the author of Confusion. One of the most laughable, eccentric comedies ever witnessed.

No Horse-Play or Specialty Acts. A Clean Cut Comedy. Played at the

Girard Avenue Theatre, Philadelphia,

Week of Nov. 4 to Crowded Houses.

Taggart's Times of Nov. 17, says: Mr. Holland's impersonation of the Twins as a piece of character work is of a high order, and packed the Girard to the doors at every performance. Had such a performance taken place at one of the noted theatres in New York every paper in the United States by this time would have sung the actor's praises.

The North American said: "Twins" is one of the best of plays, full of active, bright effervescent humor, the most laughable of situations, and interesting throughout. It made one of the greatest successes in the history of the house.

Any party wishing to secure this successful Comedy Address SIMMONDS & BROWN, 1227 Broadway, New York.

CHRISTMAS OPEN

White's Opera House, McKEESPORT, PA.

Write or Wire at Once.

F. D. HUNTER, Mgr.

MINNIE MADDERN FISKE

As MARIE DELOCHE in

The Queen of Liars

AND

NORA in A DOLL'S HOUSE.

Chicago Dispatch, Oct. 29.

There was a moment of wonderful intensity at the Schiller last night, and the audience, from whom sympathetic emotions have been so long estranged, sat spellbound. The theatre was absolutely silent. There was not a rustle of skirts nor a jarring cough; every eye was strained as the startled gaze followed the slow, deliberate movements of Minnie Maddern Fiske as she portrayed the poisoned woman creeping toward the man she loved to hear his curses as she died. . . . Those fortunate to be present witnessed the most powerful portrayal of emotion seen in a Chicago theatre since the Irving-Terry engagement. The story was strong to a painful degree, the company was entirely capable, and Mrs. Fiske was marvelously impressive. In one instance she held the audience for two full minutes as she stood staring blankly across the stage. It was either the most extraordinary magnetism or the superb achievement of art. . . . It is a well told tale, and constructed with such utter lack of artifice and theatric device that the great climax is reached with stunning naturalness.

Chicago Times-Herald, Oct. 30.

Minnie Maddern Fiske created something of a sensation. Credit must be given her for one of the most vivid, intense and realistic characterizations that the stage has presented for some time. There was no hesitation about it, no false notes. There was realism in every tone, quiet, self-contained, kept within the bounds of ordinary conversation, but so marked by finesse and a strongly and almost strangely original accent as to command the warmest admiration. Occasionally there is a touch, a mere passing suggestion, of whimsical humor, which brightens the scene like a splash of high color on a dark background, and then there is a quick run across the gamut of feeling. Hope, doubt, gloom and the joyous flash of love chase each other in striking ripples of intensity. There is seldom a suggestion of acting. Mrs. Fiske will do to watch. She has given us a fresh sensation in a new way. Her work is supremely artistic. That she is capable of greater achievements may well be believed. There is room enough up higher, and she seems to be on the road and in the right direction.

Chicago Daily News, Oct. 31.

Charm of the most intangible quality is the greatest weapon of attack intuitively employed by Mrs. Fiske in her capture of an audience.

She has a personality so distinct, so exquisitely spiritistic and original that all the graces of her art are subservient to her own individuality. Her face is a delightful cameo mask, out of which shine deep intellectuality and sympathy, keenly artistic temperament and genius that is elemental in its delicate force. Mrs. Fiske is not beautiful except in the line of new beauty which boasts the uncanny fascinations of Rejane, Bernhardt, and the Burne-Jones models. The eyes of Minnie Maddern Fiske are the chief allurements in her face. They are big and oval, with sensitive lids and long lashes. They change color and vibrate with every mood. In unperturbed instants they are blue as forget-me-nots, and under the shadow of terror or resolve they burn with a tigerish bronze flash beryl vert and opal agonies. Aside from these telepathic reflectors of emotions, and an effective, strangely infatuating grace, Mrs. Fiske is oddly left with no physical embellishments but a fortune in the color of her wondrous hair. She is slender as a child and infinitely graceful, with no archery of pose in her grace. She is so subtle in method that absence of any intention or school is apparent in her perfect technique. The influence of Duse is discernable, but as a contagion rather than a study.

In no other drama of types could Mrs. Fiske find so wealthily endowed a part as that fitted to her charm in The Queen of Liars. The play is adapted from the French of Daudet and Hennique by Harrison Grey Fiske. Mr. Fiske is most scholarly and finished in his treatment of the dialogue, carefully expounding the delusive social moral and giving pretty turns to poetic phrases, the simpler revelations in sentiment and strength to that precise philosophy so conspicuous in Daudet. Fiske is an elegant and flowery writer rather than forceful; he has not the fiery impetuosity of most of our modern adapters, but he is more conscientious and eloquent than the majority and at least inclines to fine English.

«La Menteuse, the sketch by Daudet which suggested the drama made by that cynic and Hennique, was but a feathery substance, but did so float among elements of human sufferings and ethics that the temptation to make a play of the story was an inspiration. Mr. Fiske's elaboration of the title into The Queen of Liars is decidedly a happy stroke, because it confides the secret of the morale to the audience, and when every character on the stage is deceived by the transcendent and desperate prevarication of the heroine the audience knows she is lying. It is astonishingly pure and harmless, this play built upon a tissue of woman's lies. There is the atmosphere of refinement and home life, the church exalted and a silent soothsayer to all liars in every new fib the heroine attempts.

A singular element obtains in the drama that is rare as a yellow aster. It appeals to that universal gift of humanity—curiosity, dormant in the noblest mind and rampant in littler souls. The Queen of Liars lets its audience become partners in the intimate disturbances of an interesting family. Without listening to any tales the curious mind is allowed to come upon this skeleton unawares and see in the open what the world in which the family moves knows not. There is never a moment of alloy in this permitted sharing of the actor's condition. It is a most adroit and winning effect gained by utter candor of construction and admirable acting combined.

Altogether it is one of the cleanest, most engrossing, and finely written plays the season has produced.

That it is splendidly given the names on the bill scarcely announce, for there is nobody of marked eminence promised in Mrs. Fiske's support. But every part is skilfully and pointedly outlined, neither in contrast nor rivalry to the brilliant star, but evenly tempered to excellence, and a symmetrical and delightful performance is the necessary result.

Mrs. Fiske comes back to art like a seductive ray from an altar lamp.

She comes alive with changeful lights and sweet caprices of genius. Her voice is cream of music; monotonous, but with that rich effulgent monotony which belongs to the sea, mid-ocean and loneliness. In the first acts of The Queen of Liars she is demure under a close rein and alert only in confidence to the audience.

The part she plays, Marie Deloche, is neither complex nor extraordinary, as she is made to seem to the ingenuous priest, Pierre. She is exactly what any unprincipled, hopeful and penitent woman of wickedness would be under similar circumstances, providing the woman had sufficient mental strength to carry out her wholly pardonable schemes. Lying is a feminine monopoly. If a man lies it is because he is weaker than his sex. It is the lively and delicious lying of femininity that makes society, breaks governments and delights the world with fiction. it seldom reaches the lofty heights of tragic episode, but such a familiar ruse as tricking a husband into the crust of his own happiness or wilfully and superbly lying in a mistakenly noble fashion for a beautiful purpose is everyday work of tolerably conscientious women. The blunder is to suppose that magnificent structures of peace can be built upon a foundation of lies. But that sophistical and swift form of reasoning is peculiarly feminine, even though it enters into the vast intrigues of state and commerce.

The bridges suddenly pitched across difficulties by Marie's falsehoods are so touched with womanish naturalness that a disposition to smile as at an old friendly failing comes to the most serious auditor at the most serious moments of the play. The exquisite delicacy of characterization given the part by Mrs. Fiske is one of its many fascinations, and electric modulations in delivery, odd and original graces, intensity almost phenomenal, lend enchanting phases to this study in verbal strategy.

With vague sorcery one or two features of Mrs. Fiske's performance are absolutely haunting. The entire last act she sits like a haunted child in a picturesque huddle before the fire, whispering to herself every second, "At six o'clock Olivier comes."

Every insignificant move is made of note by Mrs. Fiske in this act, so devastated by the tempests of impulse. There are not a dozen lines, but the scenes are suffocating in emotional eloquence under the spell of this tiny mine of expression, Minnie Fiske. Again in the scene where Olivier's card is produced the storm of hysterical abandon, wild chatter and diminuendo into the old refuge of comforting lies are absolutely incomparable. The ring of a hard, devilish little voice crying above the envelope of tender counterfeit, "I never had any luck! I never had any luck!" is most thrilling and realistic.

Excellent houses have greeted Mrs. Fiske and her husband's play, and enthusiasm is proportioned to wonders where this marvelous little dramatic impulsivist has been hidden so long. AMY LESLIE.

Rochester Herald, Nov. 7.

It was not the Minnie Maddern of by-gone days who was greeted by a fair-sized audience last evening at the Lyceum; and yet it was the same Minnie Maddern as of old. There was the same slight, girlish figure; the same sweet face with the wondrous eyes; the same winsome grace, the same musically clear voice; but, with all this and at times completely overshadowing and obliterating the old associations, there was a development so marked as to be almost startling; a strength and grasp and breadth of scope and depth of conception and vividness of portrayal marvelously potent, almost bewildering; an indefinable subtlety of treatment; an absolute realism and naturalness as refreshing as it was effective. It was the metamorphosis of a girl actress into a woman artist, a transition from beginning to attainment, a culmination of rare promise in rich fulfillment; in short, a revelation.

Minnie Maddern Fiske is an advanced realist of a new school of dramatic art; her work is accomplished along unfamiliar lines and one finds himself wondering how she manages to produce such tremendous effects by such invisible means. She is like an electric wire; she gives no sign of the powerful voltage of the current of her art; there is the wire, a little fragile bit of metal of whose force and power there is no surface indication; contact with it will produce certain results; one sees the cause and experiences the effects, but the process is invisible. So with this actress; mental contact with her art results in the most astonishing effects, but how they are produced is as much of a mystery as the flash and shock of an electrical discharge. She is immensely interesting and as intricate and fascinating as an electric battery when seen for the first time. How much of this is novelty and how much greatness of art cannot be accurately estimated by the effect of a single performance, however vivid and distinct that first effect may appear.

The Queen of Liars, in which Minnie Maddern Fiske appeared last evening, is a remarkable play, sufficiently unique and original to merit the attention of an actress who stands quite alone upon the American stage. It tells the old story of a woman with a past, who has succeeded in establishing herself in good society and winning the love of an honest man, but it tells it in a new way. It is clever and ingenious in the extreme, positively prismatic in coloring, every shade of emotion finding place somewhere in it, from the lightest frivolity to deep pathos to the point of tragedy. The entire gamut of human feeling and sentiment is played upon with skillful hand; the interest is maintained throughout the play and the final catastrophe, inevitable from the first, is adroitly delayed and finally approached with admirable climacteric effect.

Extremely interesting, however, in Mrs. Fiske's hands is the development of the character of Marie Deloche from the cool, self-possessed assurance of the woman in the first act, secure in her stronghold of falsehood, to the trembling bundle of nerves at the end, a creature between a gasp and a shriek, fearful at every ring of the bell, almost constantly on the verge of hysteria, at once unstrung and overstrung to the point of distraction.

Lack of space forbids detailed reference to the many fine scenes of the play; suffice it to say that Mrs. Fiske was completely adequate at every stage of the performance, fulfilling every requirement of such contrasting scenes as the charming bit of comedy indulged in when Marie in the second act returns home and finds her husband outstretched upon the lounge and the terribly exacting scene of the confession to the priest. She held the audience completely within her grasp throughout the second and third acts, and so intense was the strain of attention at times that the effect was almost painful. Every moment that she was upon the stage she was the centre of all eyes; not for an instant was the attention of the auditor allowed to waver. At the close of the play the audience remained to have the curtain raised upon the final scene, a tribute accorded few players in Rochester.

Rochester Union and Advertiser, Nov. 7.

It is realistic in the sense that it is entirely unconventional as far as form is concerned. Several of the characters might be considered conventional perhaps to the readers of French fiction; even the idea of a woman having two husbands is not entirely unknown in the French drama. But the methods are modern and the dramatic form is based on the immutable principles of verity. The dialogue is crisp and natural, consequently it is effective. It is the apothesis of simplicity. It can hardly be realized how false and stilted current stage conversation is, till one hears the real word spoken, such as in The Queen of Liars or in the dramas of Henrik Ibsen. The characters are chary of words. Only hints here and there. Expression is left mainly to the tone of the voice. For example, take the powerful close of the second act when Marie Deloche speaks these words: "To-morrow; what will become of me to-morrow?" Could any fustian, worked-out, clap-trap melodramatic climax have such an intense effect? Such simple words fairly make the hearer tremble with the weight of real passion. There are no heroines, villains and heroines in this strange play. There should be an end to such accommodating personages who "bob up serenely" at precisely the proper moment.

The dramatists in this case have dealt with motives—motives and moving forces of characters. They are men and women. Each character is justified. There is a strong undercurrent of tragedy and one knows that it must end, as tragedies always end, in human life. As in life how slight a thing may lead to tragedy—a misapprehension, a feeling of foolish pride, a jest, a word or two spoken harshly—these causes lead to many a tragic sorrow. It is so in The Queen of Liars. Unhappiness and, finally, death result from a simple and voluble habit of lying.

Minnie Maddern Fiske as Marie Deloche was a revelation. It might be termed a sensation. Vivid, intense and realistic, the character of Marie Deloche is such an one that has seldom been seen on the stage. There was realism in every tone, every movement, every suggestion. Suppressed emotion was the keynote, and she was quiet, self-contained, always within bounds. Yet there is a verve, an intangible something about her manner that is magnetic. She attracts, she wins, by her very genius. What a world of art was expressed in that simple yet intense scene where Olivier's card is produced, and her voice breaks from its accustomed smoothness to the shrill abandoned tone when she cries, "I never had any luck; I never had any luck!" Mrs. Fiske is first of all an artist. She has thoroughly absorbed the delicate flavor of the play, she has absolutely mastered its technique, and consequently the audience last evening were treated to such a performance as was in the nature of an artistic revelation. Truly another star has appeared and it sheds no uncertain light. Minnie Maddern Fiske is henceforth to reckoned with among the very best exponents of the highest forms of dramatic art.

Rochester Post-Express, Nov. 7.

A revelation was in store at the Lyceum last night. In the second act the attention of the audience was first arrested and then held to the utmost by the wonderful work of Mrs. Fiske, now developed into a powerful emotional actress whose methods are unlike any seen here before. Apparently with the lightest possible touch she produces effects which emotional actresses have produced only at the cost of the most laborious effort.

Rochester Democrat and Chronicle, Nov. 7.

Mrs Fiske's portrayal of the character of Marie Deloche was magnificent. She has studied the situation suggested by Daudet until she has realized to herself all its pathos and all its tragedy. She has studied the woman pictured by Daudet until Marie Deloche has come to life for her, and she knows just what this live woman would do and say, and just how she would do and say it, all through this culminating episode of her life. She has taught herself to be Marie Deloche, not to act her, which is a very different thing before an audience, rejecting every stage convention and trick. The Queen of Liars is a tremendously powerful and deeply interesting play, and its moral, "the wages of Sin is Death," is not to be quarreled with. Its leading part would tax the resources of any actress now on the stage, and no actress could make it more convincing and more moving than does Mrs. Fiske.

Mrs. Fiske's supporting company is composed of very able actors. Every part, even the smallest, was splendidly played last night, and the stage management was perfection.

Rochester Herald, Nov. 8.

Minnie Maddern Fiske is an ideal Nora. She did not seem to act the part; she was the character. This is the second time this season that the work of an actress has been thus described in these columns; verily dramatic art progresses toward the culmination of the century. She is an artiste of the first rank, far ahead of all her contemporaries; while watching her it seems as if the others had not yet acquired the rudiments of dramatic art.

Brooklyn Eagle, Nov. 12.

It is rather an odd coincidence that two red-headed geniuses should be tearing up the nerves of Brooklyn on the same night, but there is no more doubt about the genius of Minnie Maddern Fiske than there is about that of Paderewski, who played at the Academy. Mrs. Fiske has returned an artist of mature power and exquisitely finished art. Her naturalness is absolute, a thing without flaw or blemish. "She ran the gamut from refined drawing-room manners to intense emotion, and ended with a suicide by poison without one theatrical gesture or tone during the evening. She was fascinating from the first scene, in which she receives true charges about her past life, from a man who has met her in Havana, with the quiet incredulity and indifference of absolute innocence, to the last where she takes poison and sinks on the floor without a contortion and dies without a spasm. She tells lies with a naivete and lightness which almost convinces people who know that she is lying, tells them, in short, as lies are told off the stage if they are to live beyond the hour of their utterance. She is particularly fine and true, too, in the one moment when she breaks through her crust of falsehood and allows the real woman to show underneath. This is where she learns that the husband whom she had thought dead is a friend of her present husband and is coming to dinner. She had been amusing her husband with light banter in a way which suggested that Mrs. Fiske might be much better able to play comedy now than when she left the stage before, and the audience was regarding her lying in the light in which that vice is usually treated on the American stage as excellent comedy, very much as another vice was treated by the dramatists of the Restoration. Suddenly she passed into a state of tense hysterical excitement, and turning to fly from the room she cried, in the hard, desperate voice of a seasoned sinner: "I never did have any luck! I never had any luck!" There was no possibility of misunderstanding the great scene where after being driven to despair and preparation for suicide by the prospect of the return of the ex-husband she heard that he had left Paris. That was a bit of acting which for power, as well as for truth, is only to be matched by the three or four actors of the stage, and by none now playing in English, unless it be Modjeska. That scene put last night's audience unreservedly at the feet of the actress.

Brooklyn Times, Nov. 12.

Mrs. Fiske's art is exquisite. She perfectly carries out the method of naturalism which is coming into popular vogue, largely because of Duse. But it is an injustice to her to call her the American Duse, as some have done, because, beyond the fundamental principles of the method, she resembles the Italian artist in no detail. She is magnificently original, and almost as magnificently consistent. To act without giving the impression of acting in commonplace scenes is one thing. To sustain the illusion in scenes of intense emotion is quite another. In the early part of the play Mrs. Fiske was natural and agreeable. In the highly wrought episodes of the second and third acts she showed positive genius. Her quick transition from unaffected gaiety to hysterical alarm, when she learns of the proximity of her first husband, was superbly accomplished, and in the last act when, having given up hope, she is led to believe that this man has gone forever out of her life, her sudden and overwhelming relief was a triumph of mimetic art.

Brooklyn Standard Union, Nov. 12.

Mrs. Fiske's acting is absolutely natural. She presents the character of Marie Deloche as no other actress could present it. Her striking and original methods, which attracted so much attention to her acting ten years ago, are still preserved. Her actions, voice, gestures and expression were nature itself, and Mrs. Fiske was well deserving of the applause which followed every stirring scene.

There are many strong situations in The Queen of Liars. In all of them Mrs. Fiske commands the admiration of her audience. . . . A few minutes later, when she learns that Olivier has been invited to dine at the house, her quick transition from her loving mood to anger, and then again to abject terror, was a treat. The audience was totally unprepared for it, but when the scene came to an end Mrs. Fiske was rewarded with a burst of applause such as any actress has seldom received in the Para Theatre. In the final scene with the priest and her husband, after she has taken the poison, Mrs. Fiske gave another exhibition of her capabilities, and when the curtain fell a number of those in the audience stood up and cheered as well as applauded.

St. Clair McKelway in Brooklyn Eagle, Nov. 15.

Of Minnie Maddern Fiske's Nora little but praise can be said. No other actress in the country, perhaps in the world, is better fitted in methods and in genius to take Ibsen roles. The method of the master is to develop his theme and to convey his lesson by the perfection of naturalness. His plays contain no line, no word, no phrase, which are theatrical. Such is the method of Mrs. Fiske. The alternations of happiness and despair, of reckless gaiety and reckless fear, of playfulness and anger, of love and contempt which move and sway the heroine of The Doll's House, are revealed as naturally, as sincerely and as adequately as if such a woman lived, as if we knew her, as if we ourselves were a part and witness of the events which make the play. Mrs. Fiske's Nora is not a part, it is a character; it is not a role, it is a conception. Unaided by trick of gesture, of pose or of speech, the most subtle effects she produces merely by the use of her intelligence.

Brooklyn Eagle, Nov. 17.

Mrs. Fiske is a great artist. If she played in Italian or French so that we could not gather the full import of all that she said people would rhapsodize about her wonderful realism. It is wonderful, and it is only a question of time when her power and finish are generally acknowledged. The people who join the ranks of the prophets about her to-day will be patting themselves on the back for their foresight to-morrow.

Brooklyn Standard-Union, Nov. 19.

The unspeakable dreariness of the American stage for the past decade has been extremely trying to the soul, and it is therefore an hour of no mean importance which signifies the return of a lost prelate to its place in the heavens. At this particular moment, after Duse has introduced us to a new world, has given us a taste for that greatest of all art, the art which best conceals its own existence, we realize that ten years ago Minnie Maddern told us the same story. Only she was a young girl, born amongst us—not a famous artist from across the seas; and most of us were blind and deaf.

From beginning to end it is the supreme art of Duse, yet Minnie Maddern was doing this kind of thing before Duse was ever heard of—at least, outside of Italy.

Brooklyn Times, Nov. 16.

Minnie Maddern left the stage a clever comedienne. Minnie Maddern Fiske has returned to the stage a great artist. "Great" is a word that shouldn't be indulged in promiscuously. I use it advisedly. From being a mere herald of a new school of acting, she has become one of its very best exponents, and her return to the arena of active operations is much more than an episode, it is nearer an epoch. She is not the acquisition of the year, but of several years, and if she is not shortly recognized as the foremost American emotional actress I shall be much mistaken.

Brooklyn Times, Nov. 19.

Mrs. Fiske is original from the point of view of the stage, but more natural from the view of real life. She is artistic enough to throw aside those artifices which the public look for, but which may be disposed of to advantage. Lime light, a cheek well powdered and frantic gasps are not used in Mrs. Fiske's death scene in the last act. She drinks poison, suffers intensely—so intensely that cries of agony will escape even against her will and then she dies as most people would die who had taken poison.

In those parts of the play where she lies to hide her past, yet constantly fears the appearance of that past, she aptly portrayed a desperate woman—not the average wicked adventuress who wears diamonds and silks and smokes cigarettes, but a worn, conscience-stricken, hysterical woman, driven almost mad with fear.

Brooklyn Eagle, Nov. 12.

Beside Ibsen's delicate art in little things Sardou seems like a clumsy sleight-of-hand juggler and even the subtlety of Dumas the younger drops into the background. This is more noticeable with Mrs. Fiske's performance than in previous renderings of A Doll's House because she has supressed the noted incident of the pink stocking, the one provincial and clumsy touch in a play of marvelous subtlety and art. This Nora and Dr. Rank do not sit on a lounge behind a table which shields their gestures and she does not use the comic long stocking as a provocative for his declaration. He stands behind her near the fire and the declaration of his love follows his talk about death so naturally that it seems what it is, the weakness of a diseased mind. In her reception of it Mrs. Fiske's naturalness received its most triumphant vindication. The atmosphere of the honest wife and mother was perfectly suggested. There is one scene in which she is the ideal Nora, but she does even more for the success of the play in the first act where her personal charm wins the sympathy of the audience and where her lightness and grace are in vivid contrast to the leaden footed sprightliness of Janet Achurch, the accepted English representative of the part who played it in New York last season.

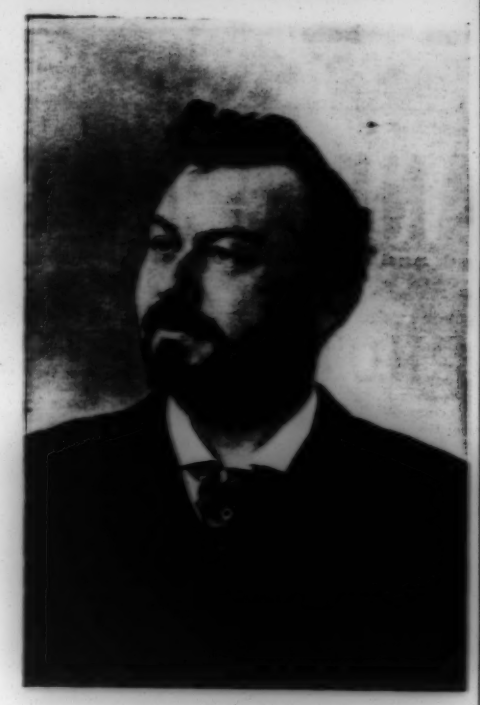
NEXT WEEK, WALNUT STREET THEATRE, PHILADELPHIA.

Under the direction of HENRY GREENWALL AND COMPANY.

CHARLES E. POWER, Manager

VAUDEVILLE STAGE

THE MAN OF THE HOUR.



OSCAR HAMMERSTEIN.

This is a likeness of the man who is being talked about and written about these days more than any politician or man of prominence now before the public.

And why should he not be talked of and written of, when he has made more of a stir in the theatrical world since he has been in it than any combination of managers?

Oscar Hammerstein is a man of many talents. He may be a trifle eccentric at times, but, in the language of the old minstrel ditty, "he gets there just the same."

He is a man who has convictions, and what is better, he has the courage of those convictions, and when he starts in to do anything, he does it thoroughly.

For instance, in 1889 he made up his mind that Harlem would support a really first-class theatre, and although the idea was laughed at on all sides, he went at work, and put up a magnificent playhouse, which has ever since been patronized by the best people of Harlem, who see the same companies and the same productions on its boards as they would if they made the tiresome journey downtown.

Then Mr. Hammerstein thought of the great middle class, whose taste runs to wild, weird melodramas, with plenty of blood-curdling scenes, at prices proportionate to their means; so he bought a bit of land a few blocks away from his Harlem Opera House, near Third Avenue, and erected a comfortable theatre in which the best of the popular attractions have played very profitable engagements.

When he had these two houses in good running order, Mr. Hammerstein came downtown and began to look around for a good site for an opera house in which he could make big productions of opera in a way which would attract the public.

He bought a plot of ground on Thirty-fourth Street, West of Broadway, running through to Thirty-fifth Street, and began the erection of a theatre according to his own plans. The result was a splendid building, perfectly built and superbly decorated. It was opened in the Spring of 1892, with a first-class English Opera company.

After several experiments, Mr. Hammerstein discovered that the taste of the great public ran toward lighter amusements, so he formed a partnership with Koster and Bial. The big opera house was turned into a music hall, and it has been run as such ever since. Mr. Hammerstein had a disagreement with Koster and Bial, which will be remembered, and the partnership was dissolved, Koster and Bial retaining possession of the theatre.

Mr. Hammerstein's brain could not remain idle. He began to think and plan an enterprise which would leave all his competitors in the shade.

On January 2 of the present year he bought the property on the east side of Long Acre Square, on which were the ruins of an armory, and several lots on the side streets, at a total cost of $1,031,000.

On January 25 the tearing down of the old buildings began, and in March work was started on the foundations of Olympia, which is the name Mr. Hammerstein gave this gigantic building, which is probably the most colossal amusement enterprise ever undertaken by any single manager.

No mere description can do justice to this wonderful building. The front is of white marble, and the edifice is a splendid ornament to the principal street of the Empire City. The grand entrance is in the centre. On the right is a luxuriously appointed theatre, in which burlesque and light operas will be produced. In the centre is a beautifully decorated concert hall, in which a fine orchestra will play; and on the left is an immense music hall, with seats for almost any number of people, and one hundred and thirty-two boxes for those who come in parties.

Covering the whole building is a roof garden, which will be shielded with a glass roof, so that performances may be given Winter and Summer; and downstairs under the concert hall a smaller theatre, which Mr. Hammerstein intends to devote to a special use.

All of these places will be kept running all the year round, so that New Yorkers and visitors to the metropolis can always enjoy the relaxation and amusement to be found within its walls.

A MIRROR man tried for several days to have a chat with Mr. Hammerstein about himself, but when a man is directing the work of a thousand men, representing three hundred different trades, it is a hard matter to find him when he has a moment to spare. However, he was found the other day, sitting on a wooden horse, in the lobby of his new building, so tired that he could scarcely move about. So the man from THE MIRROR took advantage of the occasion to ask him a few questions.

"How long have you been interested in the amusement business?" asked the scribe.

"Oh, about thirty years, more or less," replied Mr. Hammerstein. "About thirty years ago I ran a stock theatre on the Bowery, in which six German plays, written by myself, were produced; so you can see that I am not a greenhorn in theatricals by any means. I have composed any amount of music. That's the way I calm myself when I am angry. I compose to let out my wrath. I have been angry so often this Summer that I have been able to compose a whole comic opera, which will be produced here when Excelsior, Jr., finishes its run. I have christened my effort The North Pole, and I think I will put it on in the Summer. The name ought to make the people feel cool, even if some of the music makes them hot."

"Is it true, Mr. Hammerstein, that you have a partner or backer in this venture?"

"Not by the longest kind of a dynamite gun shot! No, no, no, and then again no, several times over. I have no partner, no backer, no manager, no anybody but myself. I am done with partners. I want to feel that I am the boss, and that when I give an order there will be no one popping up to countermand it. You can say in the most emphatic way that I am alone in this business!"

Just then a lot of workmen came to Mr. Hammerstein to complain of a lot of other workmen who were doing some work which was outside of their trade, so the busy King of Olympia went off to settle the dispute, and avert a strike that he might open his establishment on time.

In addition to his other enterprises, Mr. Hammerstein has built a fine music hall in Harlem, adjoining his Opera House, in which the famous European specialty artists imported for Olympia, will appear.

THEATRES AND MUSIC HALLS.

Proctor's Pleasure Palace.

Another big bill is offered this week. It includes Madame Sisiretta Jones (the Black Patti), Cora Routt, the clever little comedienne; Billie Barlow, who is spending her last week in America; Clara Wieland, soubrette; Lydia Dreams, ventriloquist; George Lockhart's comic elephants; the Flying Dillons, aerial artists; Haines and Pettingill, comic men; the Big Four, knockabout comedians; Stuart, the male Patti; the Dalys, English sketch artists; Aranka, Roszika and Berike, gypsy singers; the Soncrant Brothers, acrobats; Clara Beckwith, the champion swimmer; the Two Bostons, comedians; Warren and Howard, comedy duo; and Alonzo Hatch, tenor, with stereopticon views. The Sunday concerts continue a feature of this house, and are well patronized.

Tony Pastor's.

Bessie Bellwood, the clever, witty English singer, is the bright particular star of the bill this week. Her songs are all new, and some of them will surely be whistled on the streets in a few days. Deltorelli and Glisando, two musical clowns from Berlin, make their American debut. Others in the fine bill are Lillie Laurel, serio-comic; Filson and Errol, in Women vs. Men;" Horwitz and Bowers, travesty artists; Nelson, Glinserette and Nelson, aerial grotesque burlesque comiques; McCoatters and O'Connell, in "Willie's Reception," a new acrobatic sketch; the famous Martinetti Troupe of acrobats, Carlisle's Canine Wonders, and Tony Pastor in a new budget of comic songs.

Proctor's.

W. S. Cleveland's big minstrel company has moved down from the Pleasure Palace and is appearing here this week. The show includes three bands and three orchestras, a double first part, in which the following comedians appear: Arthur Deming, Lew Benedict, John H. Blackford, J. Marcus Doyle, and a dozen others. William Henry Rice, the old timer, gives his famous impersonation of Trilby in the burlesque. The other performers are the Zalva Trio, high-wire artists; Gertrude Mansfield, comedienne; Rita Durand, character change balladist; the Bannacks, acrobatic musical clowns; Dolan and Lenhar, comedy sketches; Eldora and Norine, jugglers; Salem Nassar's Arabian athletes; and the Royal Court Japanese Troupe, from Tokio.

Keith's Union Square.

Lew Dockstader remains this week with his burlesque on President Cleveland. Marion Manola Mason makes her New York debut as a vaudeville star. Others in the bill are Gilmore and Leonard, Irish comedians; Sherwood Sisters, sketch artists; the Three Marvelles, dancers and grotesques; the Valdares, trick bicyclists; the Four Cohans in Goggle's Doll House; Josie Cohan, dancer; E. M. Hall, banjoist and comedien; De Camo, juggler; the Three De Venes, comedy acrobats; Kissell and Sultana, gun jugglers; Hogan and Spencer, plantation songs and dances; Le Roy and Clayton, burlesque duo; and Mona Wynne, soubrette.

Koster and Bial's.

Lorenz and Kennedy, the mysterious mind-readers and mental telegraphers, continue to mystify the audiences. A special feature of this week's bill is the American reappearance of Josephine Sabel, chanteuse internationale. Others in the bill are Segommer, the ventriloquist and mimic; the Vaidis Sisters, trapeze artists, who are spending their last week here; Florence Levey, dancer; the Bale Troupe, bicyclists and acrobatis; Liberti's Neapolitan Troubadours; the Yokohama Troupe of Japanese jugglers; Duncan and his ten trained collie dogs, and Mlle. Polaire, French singer.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Lew Dockstader introduced his new sketch, "Grover at Gray Gables," last week and made quite a hit with it. He was made up to resemble the President, and went through a performance of exactly the same kind as he did in his impersonation of Mayor Strong some weeks ago. He answered the telephone, read letters and made comments which provoked a good deal of laughter. It is a good thing for Mr. Dockstader that this is such a free country. If any actor attempted to burlesque the head of the nation in any other country, as he does Mr. Cleveland, he would undoubtedly be sent to jail.

M. Bruet and Mme. Riviere gave great satisfaction with their songs and clever imitations. Sam Lockhart's elephants performed their tricks in their clumsily clever way. Will F. Denny sang five songs, and still the people wanted more. The Aherns did some good acrobatic work, winding up with a breakaway ladder act. M. J. Burns and Tony Hart, Jr., did a very neat Irish comedy act.

A. O. Duncan, the ventriloquist, was very successful with his act. His remarks were not of the stereotyped style and he introduced a number of local hits which caught on splendidly. Eily Coghlan, a sister of Rose Coghlan, showed her well cultivated voice in three songs, winding up with "Rory O'More." Dick Sands showed a very nimble pair of feet. George W. Anderson did some fancy roller-skating.

Maude Harvey, a serio-comic, won a good deal of applause for her clever singing of The Modern Ideal Girl," "Before and After Taking," "I Went to Paris with Papa!" and "My Best Girl," all of which she delivered with dash, and the proper expression. The Johnson Trio created a good deal of laughter with their Irish-Dutch fun. Thomas E. Glynn proved himself a perfect master of the banjo. The Three Boustons did some clever pantomiming. Spence and Sawtelle gave their comedy sketch, and the Bannacks did some clever acrobatic musical clowning.

TONY PASTOR'S.—The performance opened last week with the Tanakas, Japanese top-spinners and sleight-of-hand performers, who met with some success. Bertha Wagner and Burno Arnim showed their excellent voices to advantage in several duets, mixed with some comedy business. Kaye and Henry repeated their familiar Tramp's Morning Call, with its seltzer bottle attachment.

Lillie Laurel sang some songs, including "The Bully," "The Day the Farmer Came to Town" and "Put Me Off at Buffalo." She is sprightly and full of vim. Ed Latell and his musical instruments found favor. His business with the hat is extremely funny. The Nelson Trio, a slim girl, a stout girl and a man, held the stage for a good while and did some dancing and talking.

Tony Pastor introduced a parody on "The Sunshine of Paradise Alley," which took well, and sang some other comic songs in his emphatic way. Daisy Mayer and her four little black boys gave a pleasing performance. C. W. Littlefield gave his imitations with good results. His contralto solo, with its sustained high note, brought a round of applause. The Travelles gave their shadowgraph entertainment in front of the sheet, thus permitting the audience to see how the thing is done.

Paquerette, of course, made her usual hit, keeping the house in a continual roar.

PROCTOR'S PLEASURE PALACE.—The biggest bill of the season was presented here last week. One hundred and sixteen performers took part, and, of course, the pretty playhouse was jammed from top to bottom at every performance.

The main attraction was W. S. Cleveland's big minstrel company, consisting of white and black performers, singers, dancers and comedians, with Salem Nassar's Troupe of Arabian athletes and Takezawa's Royal Court Theatre Troupe of Japanese acrobats and equilibrists, from Tokio.

Prominent members of the minstrel company are: Marshall Murray, tenor; W. J. Murphy, baritone; J. D. Evans, tenor; A. M. Thatcher, basso; F. E. Reynolds, tenor; E. W. Chipman, basso; Arthur Deming, J. Marcus Doyle, Burt Marion, John H. Blackford, Lew Benedict, Dan Allmon, Billy Pearl, Billy Jackson, Billy Woods, Billy Yaeger, Daniel Palmer, William Jones, S. E. Burton, Fred Ringold, Gil Garay, Edgar Johnson, Andrew Brown, William Hill.

Lew Benedict, Arthur Deming, and Marion and Pearl did special separate turns after the first part and were very successful. The Japanese Troupe is one of the best ever seen here, and the Arabian athletes gave remarkable exhibitions of strength and agility.

The honors of the performance belong to William Henry Rice, who appeared as the heroine in the burlesque on Trilby. His performance was remarkably effective and brought roars of the heartiest laughter. Mr. Rice has been on the boards for forty years, but he has not forgotten how to amuse an audience.

Mr. Proctor's own people distinguished themselves as usual. Rita Durand made a hit with her character songs. Clara Beckwith performed wonderful feats under water. The Gypsy Trio sang their native songs and danced gracefully. The Pantzer Brothers, those wonderful head-balancers, went through their performance as effectively as ever.

Dainty little Cora Routt must be credited with an emphatic hit. She sang her comic and topical songs with a nice appreciation of their fine points, and was rewarded with plenty of applause. She appeared just before those wonderful elephants, and even that fact did not prevent the audiences from demanding an encore after her third song.

The Flying Dillons thrilled the spectators with their daring work in mid air. George Lockhart's elephants and the Two Bostons continued to please.

KOSTER AND BIAL'S.—The Vaidis Sisters introduced a new act here last week. They gave their thrilling performance on the revolving trapeze, which was turned by the efforts of an assistant on an electric bicycle. The performance was loudly applauded. Liberti's Neapolitan Troubadours sang in their romantic fashion, the Yokohama Troupe juggled deftly. Florence Levey appeared twice. The Bale Troupe introduced some new tricks in their wonderful bicycle act. Mlle. Polaire sang in French, and shook her hair, which she wears in such unique fashion. Les Edoardos, the French eccentrics, did some of the liveliest dancing ever seen here.

Lorenz and Kennedy created a sensation all the week with their mental telegraphy, which was fully described in last week's MIRROR. Segommer's ventriloquism and cartoons aroused enthusiasm. Duncan's dogs showed how well trained they are, and Clara Wieland sang and danced in her own Frenchy-English fashion.

PROCTOR'S.—There were eighteen numbers on the programme here last week. Billie Barlow continued her successful career and sang her songs with her usual dash. Caron and Herbert repeated their success of the previous week. Gertrude Mansfield was repeatedly encored for her songs. Richard Golden won new friends by his clever comedy work.

Dolan and Lenhar played a travesty on The Crust of Society. It was quite clever, as was also their Trilby burlesque. The Zalva Trio's act was away above the heads of the audience. Stuart, the male Patti, sang in a soprano voice and imitated the affectations of a prima donna to perfection.

Alonzo Hatch charmed everyone with his sweet voice. His songs were illustrated with stereopticon views. Ada Jones sang with a clear voice and good enunciation. The Carlons' "Canvasman and Texas Girl" sketch was very enjoyable. The acrobatic work and dancing was very clever. Lydia Dreams continued to present her ventriloquial act. Crimmins and Gore, Eldora and Norine, Fred and Nellie Daly, Warren and Howard, Estelle Lorenburg, the Weston Sisters, and Kamochi, all met with more or less success in their specialties.

WINTER CIRCUS REOPENS.

R. S. Dockrill, the well-known equestrian director, has taken the management of the Winter Circus, Chicago, and on last Saturday, Nov. 23, inaugurated a season of genuine circus. A long programme of entertaining acts was given. Everything points to a successful season, the prices have been made popular, and Manager Dockrill promises everything that will make the patrons comfortable. The best available talent in the circus and equestrian world will be presented at all times.

Friday, Nov. 29, is the last day for CHRISTMAS MIRROR advertisements.

A PROMISING PERFORMER.

LILLIAN GREEN.

Lillian Green, whose picture appears above, is a bright young woman who has lately adopted the vaudeville branch of the profession, and has already made strides toward the goal of popularity. She bids fair to become a general favorite as soon as her talents become fully known.

Miss Green made her start in the profession as a chorus girl in Little Christopher, at the Garden Theatre. Her graceful figure and sweet voice soon attracted the attention of Manager Rice and his then right-hand man, E. D. Price, and they made up their minds to give her a chance to rise when an opportunity presented itself.

The occasion arrived when Irene Vera, who was known as "the girl in the blue tights," left the company. Miss Green was immediately selected to take her place, and as Mr. Price said the other day, when talking with a MIRROR man about Miss Green, "she filled the part and the tights to the entire satisfaction of everybody."

When Mr. Price produced Trilby for Richard Mansfield, at the Garrick Theatre last Spring, he selected Miss Green for the part of Mrs. Faggot, in which she made a distinct success. She was highly complimented by Mr. Mansfield himself, but that man of many moods asked for her resignation a few weeks later for some reason of his own, ignoring the fact that she was still making the hit which had pleased him so much on the first night.

Miss Green made her first appearance on the vaudeville stage during the early Fall, at Proctor's Twenty-Third Street Theatre. She remained there a few weeks, and when Proctor's Pleasure Palace was opened Mr. Proctor paid her the compliment of putting her on the first week's bill.

Since her engagement at the Pleasure Palace she has appeared in several of the leading vaudeville theatres. She sang for six consecutive weeks in the cosy little theatre attached to the new Manhattan Athletic Club, and was looked upon as a regular mascot, as the members were never known to attend in such large numbers as they did during her engagement.

Miss Green is a blonde, with a very trim figure, which shows to splendid advantage in tights. She makes a complete change of costume for each song, and makes a specialty of selecting songs which are likely to find favor with her audiences.

THE BROOKLYN HOUSES.

Holmes' Star.

John W. Ransone heads the bill, and O'Kabe's Royal Japs, the five Pavanells, Frye and Allen, Sheehan and Sheehan, Hamilton and Hamilton, James H. Cullen, and the Andersons assist in the fun-making.

Hyde and Behman's.

Captain Samm's Majestics are here this week. They are Al. H. Wilson, Gold, Chaffont and Golden, Otille, Thorne and Carleton, Morton and Hull, Bryant and Richmond, Iler, Burke and Randall, Stewart and Gillen, and John Wild and Frank M. Wills.

Gaiety.

Farce-comedy is again the attraction here. William F. Hoey in Louis De Lange's The Globe Trotter will no doubt attract good audiences.

A CHICAGO POSTPONEMENT.

The Masonic Temple Roof Theatre, Chicago, will not open this month, as was originally intended. Mr. Landis, of Sosman and Landis, says the company was unable to obtain the necessary iron work in the short space of time given the manufacturer, and in consequence the new Winter garden and theatre will not open until January.

AN ACROBAT ARRESTED.

Spencer Howard Van Auken, an acrobat, was arrested on the stage of Holmes' Star Theatre in Brooklyn on Wednesday last on complaint of his wife, Lizzie, who is suing him for a separation. She alleges that while he is earning a good salary, she and her two children have nothing. Her lawyers are Friend, House and Grossman. Van Auken is a member of the trio, Van Auken, McFee and Hill.

HAD A LAUGHING FIT.

On Wednesday evening last, at Proctor's Pleasure Palace, while William Henry Rice was giving his funny burlesque of Trilby, a man in one of the orchestra chairs laughed so heartily that he fell into the aisle in a fit. He was carried into the lobby and an ambulance was sent for. The surgeon applied restoratives, and the man was taken to the hospital. Mr. Rice says this is the biggest compliment he has received during his entire career of forty years on the stage.

MARKS LEAVES HAMMERSTEIN.

Ted D. Marks, who spent last Summer in Europe engaging talent for the Music hall of Hammerstein's Olympia, had a disagreement with Mr. Hammerstein last week, and is no longer connected with the Olympia.

Mr. Hammerstein wished to have it distinctly understood that he, and he alone, is the

owner and manager of Olympia, and he did not wish Mr. Marks to have any undue prominence in connection with the running of the establishment. As they could not agree on this point, Mr. Marks resigned. Henry Rosenberg has succeeded Mr. Marks as business manager of Olympia.

ZIEGFELD AND PROCTOR.

F. Ziegfeld, Jr., manager of the Trocadero Vaudevilles, writes from Dayton, O., to correct a statement in last week's MIRROR about the Pantzer Brothers. He says: "I engaged them in Europe, with the understanding that they had no contracts with American managers. When they arrived here I found they had a four weeks' contract with Proctor. I made an amicable arrangement with Proctor by which the Pantzers were allowed to go to him for the four weeks. I wanted them for the Philadelphia engagement, and agreed to let Proctor have them for six weeks beginning on Dec. 2. After that they are under my exclusive control.

"The announcement that my Trocadero Vaudevilles will appear at Proctor's is an error. Sandow will appear there on March 2 for ten weeks, as per a contract between Mr. Proctor and myself."

A MIRROR man saw H. Bunnelle, of the Vaudeville Exchange Company, limited, who attends to Mr. Proctor's bookings. He said: "The Pantzers open at Proctor's next week, for six weeks, then they go to Ziegfeld for four weeks. After that Mr. Proctor controls them for one year. We have the contracts to show for this, and these are the correct facts."

BLACK PATTI'S CONTRACTS.

F. F. Proctor had a slight difficulty in securing the Black Patti for his Pleasure Palace this week. It seems that she returned from Europe under exclusive contract to Walter Damrosch, and some difficulties had to be overcome before Mr. Damrosch would consent to her appearance at Proctor's.

VAUDEVILLE JOTTINGS.

Gilmore and Leonard, the Irish comedians, are doing their last turns on the variety stage this week at Keith's. They start out shortly with a farce-comedy called Hogan's Alley.

Marlo and Dunham, the horizontal bar experts, will be in the bill at Keith's next week.

The Gillett Family have a new act, with Mexican costumes, which is very attractive. In it they introduce some very difficult tumbling feats.

Billy Van, it is said, left his minstrel company at Indianapolis, the salaries of the members being unpaid.

After an existence of two weeks the Wonderland Museum, of Oil City, Pa., was forced to close through lack of business.

Alfred Moye joined Sam T. Jack's Creole company in Newark, N. J., Nov. 18.

George W. Graham and Spader Johnson have joined Hi Henry's Minstrels.

J. A. Bailey has purchased two enormous saddle-backed tapirs from Jamrach. These animals have created a great deal of interest in scientific circles.

The Central Theatre at Bethlehem, Pa., had a large audience on Nov. 16 to witness the performance of Sam Picket's Paris Gaiety Girls, which was so poor that a number of college students present left the house to procure stale eggs. Before their return, however, the lights were turned out and the audience dismissed.

Rackett Brothers, who recently made a hit at the Casino, Chicago, in their musical act, will appear later in the season in a musical comedy called The Haymakers.

The Sunday evening concert was given as usual at Koster and Bial's on Sunday evening by the orchestra, under Gustave Kerker's direction, assisted by Tillie Sallinger, soprano; Jules Levy, cornetist; Lorenz and Kennedy, mental telegraphers, and Liberti's Neapolitan Troubadours.

John T. Conway, a recent member of Fox and Ward's Minstrels, attached the box office receipts at Lowell, Mass., Nov. 16, for two weeks unpaid salary.

Arthur Seymour, son of Mind-reader Seymour, has opened a continuous performance house at Pittsfield, Mass.

The Howard and Osborne Minstrels were unable to keep their engagement at Portage, Wis., on Nov. 15 owing to the treasurer having disappeared with the funds from Ft. Atkinson.

"Then We'd Mind the Babies" is the title of a new song by Henry F. Blaese, of Milwaukee, Wis.

Sandow, the mighty, has shaved his upper lip for the first time in his life, and, like Paderewski, now appears as a clean shaven man. It is said to make quite a change in his appearance—though that is hardly possible, as his mustache was never in the same category as his muscles, as far as strength goes.

Sydney Grant and Angeline Norton, who appeared at the roof-gardens and vaudeville theatres here last Summer, are meeting with success on the road. Their next Summer season is almost entirely booked. Mr. Grant is a protegé of Henry Dixey, and if Dixie should take out a vaudeville company next season Grant and Norton will probably be members of it.

The "magnets," "mascots," "queens" and "idols" of the vaudeville stage had better beware. They have a dangerous rival in Cora Routt, who is fast coming to the front as a singer of catchy songs.

F. Ziegfeld, Jr., manager of the Trocadero company, has engaged Fraulein Marth Irmler, formerly principal dancer with Henderson's Extravaganzas. This is her first vaudeville engagement, and she has met with great success since she joined the Trocaderos.

The Metropolitan Three (Preston, Reno and Galpen) have made a big hit on the Keith circuit. They spent last week at Keith's Boston Theatre, where their vocal comedy sketch was very favorably received.

Pollie Holmes, "the Irish Duchess," is making a hit with Hyde's Comedians, singing "Murphy's Wake" and "Hold Your Head Up, Patsy McCann." George W. Gallagher, business manager of Hyde's Comedians, writes that the company is doing a big business.

Frederick Bancroft, the magician, is prospering. His tour is being ably managed by Clarence Fleming.

E. D. Shultz has been engaged as general manager of the Trocadero company by F. Ziegfeld, Jr. Mr. Ziegfeld is very busy with his music hall scheme in Chicago.

Adele Purvis Onri (who is now known simply as Onri) has made a big hit with Henry Bancroft, the magician. She is doing her new "snow ball dance," and is rehearsing a new revolving globe dance which she will do next season.

George Leyton, a London music hall performer, has been engaged by cable to appear as Henry V. and in other monologues at Proctor's Pleasure Palace. Mr. Leyton was born in New Orleans, but has lived in England from his infancy.

W. J. Halpin is making a big success of the City Trocadero, Atlanta, Ga.

James R. Adams, the clown, was engaged by wire to fill his engagement at the Winter Circus, Chicago, beginning Nov. 23.

Charles Warren, of Fish and Warren, writes THE MIRROR from London to say that he and his wife will not come to America this season. They sailed for Johannisburg, South Africa, on Nov. 9, for a fifteen weeks engagement. When they return to London they will stay there for seven months at the principal halls. They may visit America during 1897, but as American managers do not book so far ahead, they have made no definite arrangements. In conclusion Mr. Warren says: "We receive THE MIRROR every week; and thoroughly enjoy its pages. As a clean, newsy, bright paper, it is absolutely the best, and a credit to the profession it represents."

Girard and Thompson, who made such a hit at the Casino last Summer, are playing a few Eastern dates, after which they go West for the Winter. Mr. Thomson is a very clever writer of parodies and topical verses.

Kilanyi's Glyptorama, which will be shown at Koster and Bial's next week, will be shown in a frame 14x22 feet. Eighty-five people will be employed in the performance. Six thousand dollars has been expended on this feature which promises to be novel and pleasing.

One night during the engagement of Isham's Octoroons at the Lyceum Theatre in Boston a row was started in the gallery. The audience thought there was a fire and started for the doors. The crowd was so great that a panic seemed inevitable, but the special police from headquarters, by quick action and good judgment, quieted the crowd, and they returned to their seats to listen to the sweet singing of the women from the Sunny South. Manager Isham reports big business.

Pilar Morin will appear at Proctor's Pleasure Palace late in December, in a new pantomime by Vance Thompson, called The Japanese Doll. She will be assisted by Mlle. Severin and M. Edouard Morin.

Marion Manola made a very successful start on her vaudeville career last week at Keith's Boston house. She is at the Union Square this week.

William Dryman, Jr., was shot dead on Tuesday last at Port Clinton, O., by Charles McKinley, of the McKinley and Wales Comedy company. The men had quarreled about something. McKinley followed Dryman, and is said to have fired the first shot. Dryman was a sleight-of-hand performer before he left the stage, a year ago.

Mayor Strong issued a license to Oscar Hammerstein for the running of the Olympia on Nov. 22, just before he started on his trip to the Atlanta Exposition.

Honorth's Hibernica under A. L. Blodgett's management is touring through Pennsylvania.

Bessie Clayton, the American dancer, will make her vaudeville debut at Koster and Bial's on Dec. 2. She has prepared a lot of entirely new dances for the occasion.

A. L. Dolson writes that J. H. Haverly's Minstrels opened their season at the Columbia Theatre, San Francisco, Nov. 10, to the capacity of the house at both performances, and the business bids fair to rival that done by the Bostonians at the same theatre. Manager Dolson says that the entire paraphernalia, wardrobe, and all printing of the Haverly Minstrels is new. The company numbers forty people, and includes Billy Rice and Burt Shepard. The company is under the personal supervision of J. H. Haverly, with A. L. Dolson business manager. E. M. Kayne is stage manager.

The new Capitol Square Theatre, Detroit, Mich., reopened its season of continuous performances on Nov. 17. The stock company, under the management of Horace Vinton, comprises Eda Clayton, Jane Reed, Dorothy Lewis, Lottie Hagel, Amy Melville, Joseph Lawrence, Neil Florence, John K. Newman, H. Edward Powell, Renwick Stanley, John P. Carroll, Francis La Rue, Wilson P. Cross, and Armand Mitchell. The vaudeville features for the first week were Sigfield, mimic; Harry Budworth, comedian; Teel, illusionist; Melville and Fowler, sketch artists; J. Farrell, singer; and Jean Rose, electric dancer. A different play will be produced and the vaudeville bill will be changed each week. Campbell and Webster are the managers, and James P. Hill and H. P. Wheeler have charge of the business affairs of the house.

FOREIGN NOTES.

Loie Fuller is dancing in London.

The Newsom-Smith Syndicate have purchased the South London Music Hall for £28,000.

A performer has been engaged to appear at the London Alhambra, whose specialty consists of diving through a hoop of sharp sabres on to a collection of marlinspikes.

Tom Costello has a new song, "Sprague, the Gallant Fireman."

Mrs. Ellen Poole, well known to every variety performer who has visited London, died in that city on Nov. 1.

Kate Carney has been suffering from an acute facial disorder.

Rose Hamilton, who has recovered from a three-months' illness, is again at work in the London halls.

Two new music halls will be built in Sydney, Australia—one by George Adams and the other by a Mr. Lawler.

Joe Darby, the successful jumper, has returned to London after a successful tour of the continent.

At the halls in Glasgow and Liverpool where Vesta Tilley appeared, the prices were raised during her engagement, and still the places could not hold the crowds who wanted to hear her sing.

Tristram Shandy, secretary of St. James Hall, Plymouth, is dead.

Harry Villiers, the Leybourne comic, was married recently to Daisy James, a serio-comic.

Alfred Stafford is now manager of the People's Palace, Glasgow.

George Adney Payne has a hobby for raising fruit and flowers. He took several prizes for grapes and chrysanthemums at a show lately.

Lottie Collins' engagement at the Palace, London, has been extended till next February.

Horace Wheatley, an Irish comedian, is singing J. W. Kelly's "The Songs My Mammy Sang for Me," at one of the London halls.

"It Takes Away All the Romance," and "Jolly Little Dolly On a Gee-Gee," are Fannie Leslie's latest hits.

Syd May is coming into popularity in London as a mimic.

The Minstrels Parisians, a trio of French musicians, comedians, and singers, have made a hit at the London Palace.

Lottie Collins latest vocal effort has the title, "It Was Just On the Tip of My Tongue."

Little Tich's farewell benefit was a great success. He has bidden good-bye to the music halls, and gone on tour as a farce-comedy star.

Marie Lloyd has a new song called, "I asked Johnny, and I Know Now."

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins' South-Side Theatre: The public's preference for the style of entertainment this house furnishes has certainly been demonstrated beyond a doubt. Crowded houses greeted the excellent bill. Melville and Stetson, America's best mimic duettists, in new make-ups, were most entertaining; Hughey Dougherty appeared in a new act that caught the audience from the start; Amelia Glover danced gracefully, and was as welcome as ever. Another act that also deserves special mention was that given by Emmons, Emerson and Emmons, a comedy trio, who kept the audience in continual good humor. The balance of the bill: Hawley and Doyle, Baker and Earhart, Gilmore and Boshell, and the Hopkins Stock co., the latter presenting The Devil's Gold Mine.

Hopkins' West-Side Theatre: A long and well-arranged programme was presented by an excellent co. Pearl Andrews appeared for the first time at this house, and made a hit with her dialect imitations. The others who were favorably received were: Howe and Seymour, Professor Joseph Harmon, Marian Hastings, Moore and Moore, and Fanny Hart. The stock co. gave an elaborate reproduction of The Road Agent.

Olympic Theatre: Continuous vaudeville. The shows that have been given have been the best money could procure. Many of the leading combinations have appeared at the Olympic so far this season, and the admission remains 10, 20 and 30 cents. The business has been very large. Last week's list was a long one, including May Howard, Ani and Juo, the American Macs, Mlle. Florizell, Goldie, St. Clair and Goldie, Gus Bruno, Matthews and Harris, Sparrow, Swan and Bambard, Lottie West Symonds, Loring and Leslie, Charlie Case, Hadley and Hart, Dryden and Page, Charles Reese and Lottie Swan, "Tambourine" McCarthy, Wilde and Morrell, all concluded with Fred Huber's "Sights in New York."

Lyceum Theatre and Music Hall: Manager Grenier offered the most important combination of his season, in the shape of the original Weber and Field's Own company. The performance was first-class, and the roster included these well-known artists: Lottie Gilson, Billy Emerson, James F. Hoey, the Garnellas, the Acme Four, Lulu Clark, Maude Harris, Drummond, Staley and Belle Birbeck, Lavender and Tomson, Marietta and Belloni, Weber and Fields, originators of their peculiar style of German comedy that never fails to meet with approval. Business was big throughout the week.

Casino: Maze Edwards is now the sole lessee and manager, and many changes for the better are noticeable about the place, and the performances given the past week were the best seen in the Casino for some time. The following artists appeared: John T. Powers, Kilroy and Rawson, McMahon and King, Perry and Tenbrook, Shaffer and Clark, Nellie Carlisle, Casey and Eschaire, M. Hornmann, Larettas and Varrillo, Nelson and Sinclair, Murphy and Halbe, the Reilly Family, Bert Murphy, and the Akimatas Royal Japanese Troupe.

Sam T. Jack's Opera House: Harry Montague's Burlesque company presented two burlesques called Nana, the Lovely Blonde, and a frolicsome piece, Jinga's Daughter. In the co. were many bright performers, and Harry C. Cashman, Harry Montague, Emma Warde and Carrie Duncan made distinct hits. Johnny Williams, Joe Nestor and Frank Williamson were also amusing. At the conclusion of the performance Tommy White, champion feather-weight, gave an exhibition. Business good.

The Orpheus: The Rose Sydell co. had a good week of it, and the past week another good specialty co. gave a fair performance.

Park Theatre: Hamilton and Lyncoln, Kitty Kumins, Vernon and Beach, Gallagher and Allen, Pans La Petre, Tony Ryan, Hart and Walling, and Wiley Hamilton's sketch, Delusions, made up the bill.

Kohl and Middleton's museums were both well patronized.

Engle has opened a new music hall on the North Side.

Ureck's Pavilion: Harry Pink and a co. of ten performers played to crowded houses.

Maze Edwards wishes it distinctly understood that Frank Hall has no connection with the Casino whatever, and that he is the sole lessee and manager.

The staff of Hopkins's South Side Theatre, now includes the following: Colonel J. D. Hopkins, manager; Charles P. Elliott, business manager; George B. Pengeman, C. R. Linde, Superintendent of Building; W. A. Little, treasurer; George S. Wood, press representative; Charles Burnham, stage director; W. A. Ferris, scenic artist; Samuel Gilbert, stage carpenter; E. A. Robinson, chief electrician; Horace Taber, master properties, and Joseph Savler, sign writer.

Hart's Boston Novelty co. will not open until later in the season.

Harry Armstrong, the minstrel, has returned to Chicago after a season with J. H. Haverly's Minstrels in California. He will be a member of the big minstrel show that is being arranged at the Casino for the holidays.

Samuel Guppertz, the manager of Colonel Hopkins' theatre and enterprises in St. Louis, is in Chicago conferring with his chief.

Billy Emerson, who appeared at the Lyceum last week, looks as young as ever, and received a very hearty reception. HARRY EARL.

PHILADELPHIA, PA.—Thanksgiving week presents an unusual strong array of variety talent at our theatres. The Trocadero troupe, headed by the famous athlete, Sandow, is the attraction at Gilmore's Auditorium, and judging from the advance sale, will turn away people at every performance. The Brothers Pantzer, head to head balancers, are a great card; Mons. O'Gust, French clown; Olga Hogden; Amann, the man of wonderful faces, in delineations of popular local celebrities, the special features.

Always the same record at the Bijou Theatre, crowded at every entertainment, the management wisely changing the programme weekly with the pick of the vaudeville stars. The holiday features being the Brothers Diantas, European musical grotesque acrobats; Bruet and Riviere, French character duettists; O'Brien and Havel, the hit of last week, retained for second week; Du Role, twin brothers, eccentric comedians; Versatile trio, Richmond and Glenroy, Harry Budworth monologue star; Johnson Trio, Merritt and Sheldon, O'Brien, Jennings and O'Brien, in boxing sketch; Miles and Ireland, John and Louise Till with their pleasing marionette show.

The White Crook Spectacular is at the Lyceum Theatre for week with prospects of immense business. Bernard Dyllan, the famous descriptive vocalist, with a good array of pretty faces, magnificent scenery and costumes, the drawing features.

Manager William J. Gilmore is still confined to his home in this city. S. FERNBERGER.

CINCINNATI, O.—Week of 17-23 had Gus Hill's Novelties at the People's. Gus Hill's familiar face is seen, and he swings his clubs as of yore. Mlle. Eugenie Petrescu is the star of the co. Her act is distinguished for ease and grace. Fields and Salina do a high kicking act; Bonnie Lottie sings; the Gardners do a musical turn, and Gray and Conway and McCabe and Daniels are two sketch teams. Lew Hawkins sings and tells stories. Leslie's dog circus is one of the best numbers on the bill. The Twentieth Century Barber winds up the show. Petrescu gave a private exhibition Wednesday afternoon to the physicians and press of the city that was well attended. Next week, Sam De Vere's co.

Freeman's had Hill and Hull, the German grotesques, whose act was decidedly novel. Zelma Rawlston was very successful in serio-comic songs. Bryant and Saville, the musical comedians, were enthusiastically received, and Macart's dog and monkey circus continued its unqualified success of the preceding week.

SAN FRANCISCO, CAL.—The long and varied programme at the Orpheum this week has met with the usual large patronage. Although some of the features are not up to the standard the programme on the whole is interesting. The Ella Zuila Troupe on the high wire perform feats which are daring and dangerous. George Lynton as a ballad singer is good. The Four Lassards seem to enjoy their acrobatic sketch, Fun in a Country School. At any rate the audience is appreciative. The Leigh Sisters are quite a drawing card; their pretty mirror dance and their Trilby dance win recognition. Ida Howell's popularity as a serio-comic seems to increase at every performance. The Orion Trio repeat their previous week's act with moderate success. The Ammons-Clerise Trio do a refined musical act which is roundly applauded. Topack and Steele are interesting and Granto and Maud do a marvelous bounping wire act. Last night James and Lucy Allison, the specialty dancers, direct from England, made their first appearance and were enthusiastically received.

Cecil Marion, a noted Eastern songstress, made her first appearance this week at the People's Palace.

Ned Foster, who has been identified with the variety business in this city for the past ten years, has petitioned insolvency. Up to a year ago Mr. Foster was the proprietor of the famous "Bella Union"; since then he has been engaged in the saloon business. The amount of his indebtedness is about $12,000.

Ned Nestell, familiarly known as the "Old Soldier," died last Wednesday from a ruptured blood vessel. The deceased has been identified with all the variety houses on the Coast. He was a native of New York, fifty years of age, and leaves a wife, professionally known as Kitty King, and three children. The deceased was an Elk and a G. A. R. veteran.

"Puchwaldy," who claimed to be a Siamese sorcerer, began an engagement at the Bush Street Theatre 11. The attendance and performance were both poor.

H. P. TAYLOR, JR.

WASHINGTON, D. C.—Hopkins' Trans-Oceanic Star Specialty co., under the management of Robert Fulgore, filled a highly remunerative engagement at Kernan's Lyceum Theatre 18-23. It is one of the best and strongest combs. on the road this season and the Washington public was not slow to acknowledge the fact. The Rossow Brothers head the list and their talented associates comprise Jester, the Irish ventriloquist; Apollo, wire-walker; the Sisters Gerhue, terpsichorean Trilbys; Fulgora, the transfigurator; Ford and Francis, operatic sketch artists; Tom Mack, comedian; Robetto and Duretto, Chinese acrobats; and Thomas J. Ryan and Mary Richfield the meteors of Irish comedy, who, outside of their well-known specialty, put on a concluding one-act comedy, A Coquette, that is extremely laughable, in which Thomas J. Ryan as Owen McManus, a gentleman of leisure and Daisy Gerhue as Clara Bell, the coquette, assisted by Walter H. Ford, Park Apollo, Thomas Mack, Mary Richfield, Frankie Francis, and May Gerhue created unlimited fun.

William Holland, general manager of the Winter Gardens, Blackpool, Eng., was a sojourner during the week, visiting the theatres and other points of interest. JOHN T. WARDE.

BOSTON, MASS.—Vaudeville is booming here. The bill at Keith's is headed by Sam Lockhart's elephants. The human performers are: The Mimic Four, Edwin Latell, Eliott Family, George F. Golden, Stack and Milton, Pete Baker, Bland Sisters, Mazziotta, the Harbecks, Hines and Remington, Howard and Sinclair, Fitzgerald and Kelly, Willie Russell, Silver and Sparks, Professor Abt, Spence and Sartelle.

The Howard has Troja, the singer, and Kiralfy's ballet, besides Cushman and Holcombe, the Ducrows, Mabel Hudson, Leavitt and Nevello, the Healys, O'Brien and Buckley, Whitten Sisters, Delmore and Pasquelina, Gilbert Sarony, the Edisons, Bessie Gilbert, Vevie Nobriga, Carrie Tutein, the Darling Sisters, Lydia Pierce, May Walsh, Minnie Cline, Grace Milburn, Mlle. Perkins, Kittie O'Neal, and Howard Comedy co.

At the Lyceum Sam T. Jack's Creole co. is the attraction. Following are some of the members: Senorita Margarita Los Oros, Florence Hines, Goggin and Davis, Irving Jones, Cole and Wiley, Smith and Johnson.

At Austin and Stone's Yucca, the strong woman, is the principal attraction. Others in the bill are Sheffler and Blakely, Major Newell, Jones and Taggart, Barry and Bannon, Eclipse Quartette, McLean and Hall, France Sisters, John J. Lord, the Holbrooks, Pacy and Hanley, Frank Marion, Daisy Demont, Merrick Brothers, Sheridan and Mack, The Four Yankees, Tom Morris.

The Palace offers the extravaganza, Zero, with an attractive specialty bill. JAMES HARRIS.

JERSEY CITY, N. J.—Business at the Bon Ton Theatre remains up to the top notch, S. R. O. being displayed several nights last week. The new bill 18-23 presented the Four Emperors of Music—Howard, Russell, Tenny and Tobert—in an excellent musical act; Prof. Ad. Carlisle, and his remarkably clever performing canines; Fisher and Carroll, punsters, with new puns; the Marians, a pretty woman and a clown, in a fine aerial act; Harry Fenton, equilibrist; McCarthy and Reynolds, sketch; Meeker and Mack, sketch; Joseph Carey, singer; Nettie Fields, a neat dancer; Campbell and Evans, sketch; Sadie Fox, serio-comic, and Tillie Russell, magician.

Marie Mather, balladist, who was to have opened at the Bon Ton Theatre 18, was compelled to cancel on account of sickness.

George Thatcher, Ella Wesner and Foreman and West are the leaders for the Bon Ton's bill 25-30.

The Bon Ton has out a new half-sheet with a picture of the exterior of the house. It is a pretty piece of work, by Gillen.

Fisher and Carroll left the Irwin Brothers' co. for week of 18-23. WALTER C. SMITH.

ST. PAUL, MINN.—At the Olympic Theatre the co. presented an attractive bill week of 18, opening to good houses. The Amazon march was a taking feature, also Ernani in her beautiful dances. Sherman's Canine Paradox took well. Entertainers: Lizzie Sherman, Nellie Tuson, Ivy Moss, Senorita Oneita, the Whitings, Wheeler, Knight and Smith, Ed. Markey, Professor Coscio's Band. Nelly Tuson and Senorita Oneita re-engaged to give exhibition of rifle and pistol shooting.

At the Bodega Concert Pavilion a good programme was presented week of 18, opening to large business. Charles Gardner's orchestra is a taking feature. The co. presented a laughable comedy, Tabasco, with a good cast, also a good olio. Entertainers: Josie Duncan, May Gregory, Lottie Ellis, Laurene, Maggie Christel, Prince Paul, Joe Cramer, Pete Smith. Lottie Ellis and Pete Smith gave an attractive sketch. Maggie Christe and Joe Cramer are excellent in song and dance. The performance took well.

HARRISBURG, PA.—HARRY DAVIS' EDEN MUSEE THEATRE (Edwin Young, manager): Business continues up to standard at this popular little resort. The following people are the entertainers this week: Viola, equilibrist; Edwards and Neilson, sketch; Moorish dancers and whirling dervishes, McCabe and Emmett, comedy duo; Lynch and Lovely, black face comedians; McCloud and Melville, singing and dancing; Kouta-Kouta dancers. Manager Young informed your correspondent that it is proposed to turn this house into a combination theatre, dropping the museum features. The change may be made next Summer. Additional depth will be secured, and a regular gallery will be built. Every-day performances will be abandoned and four matinees per week substituted.

TRENTON, N. J.—MUSEUM (Frank Hanson, manager). The performance presented by the Quaker City Vaudeville co. has proved a strong drawing card this week. Mazziotta, a very clever musical artist, proves himself a star.

KANSAS CITY, MO.—The reopening of the Gillies' Opera House with Sanger's Royal Winter Circus, under the management of Lester H. Crawford 17, brought a big patronage to the house, attracted by the excellent amusement furnished at extremely popular prices. The circus introduced a large number of performers and horses, and was in every respect as good as the usual tent show, and had added to it the comfort of theatrical surroundings for the audience. The Corliss Sisters in double trapeze work were excellent, and Little Edna did a dariug and graceful act on her Shetland ponies. Kittie Krueger rode a mule and furnished considerable amusement. Serra on parallel ropes did a startling act, and La Role on the slack rope was also good. The tumblers, acrobats, and contortionists all came in for their share of applause, and the last act by Emma Stone, who rode four horses, made a strong close for the performance.

At the Novelty Theatre, week of 17, the amusement was furnished by Mike Whalen, Carrie Bennett, Jennie Blakley, Fitzgerald and Lewis, the Kherns, Cunthre and Fields, and Bruns and Nina.

PROVIDENCE, R. I.—At the Westminster Theatre 18-23 Rice and Barton's Rose Hill English Belly co. did a large business and gave an entertaining, up-to-date vaudeville performance. The programme included a couple of burlesques, one A Trip to Newport, and the other Seaside Frolics; selections on the cornet, bugle and saxaphone by Clara Lawrence; negro character knockabout sketch by Crawford and Manning; laughable comedy sketch by Van and Leslie; original songs by Pauline Batcheller, and an amusing sketch entitled The Nigger and the Bum, by Morton and Eckhoff.

May Russell Big Burlesque co. 25-30.

H. C. RIPLEY.

CLEVELAND, O.—The past week the vaudeville theatres have had attractive bills. Conroy and Fox have several pleasing specialty features, Angel and Ketchem doing some good dancing, while Hayes and Post give a fine exhibition of high kicking.

At the Star Theatre Weber and Field's Vaudeville Club have been playing to crowded houses all week. There is not a poor turn on the programme. The Fansons open the bill, followed by the Sisters Burt. Will H. Fox, the inimitable pianist, in his comedy sketch, Padewhiskie, is just as popular as ever. Lizzie B. Raymond, who is a Cleveland favorite, sang several new songs which gained her many recalls. The feature of the entertainment is McIntyre and Heath in their negro delineations; they also close the show with their com-

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edy, entitled The World's Balloon, introducing the principals of the company. Sam Bernard is just as entertaining with his German comedy as of old, and the Meers Brothers give a fine exhibition on the wire.

Gus Hill's New York Stars co. comes to the Star Theatre this week. It contains the following list of artists: Ani and Ino, Two American Macs, Charlie Case, Mathews and Hains, Lottie West Symonds, Irvao and Barnhard, Mlle. Flouzell, Goldie, St. Clair and Goldie, the Great Sparrow and Fred J. Huber.

Weber and Field's Own co. come to the Star next week.

Manager Wood Campbell left Friday for a visit to Rushville, Ind., where his stock farm is located.

The Theatrical Mechanics' ball and reception Thursday night was a grand success.

Thrilby was produced by the Garrick Burlesque co. at the Lyceum Theatre the last nights of last week, playing to good business. Miss Carrie Perkins was well received in the title role. Mark Murphy was pleasing in his comedy turn, and the eccentric dancing of Miss Edyth Murray won her much applause.

NORTH ADAMS, MASS.—The Bijou Theatre presented a good bill in Kalbfield's Orpheum Stars 18-23. Following is the olio: Weiland, eccentric juggler; Corney Brookes, comedian and vocalist; Patsey and Sadie Brannigan, the Irish village pair; Master Andrew Byrne, violin solos; Madden and Adams, sketch artists and high kickers; Harry Barrymore, comedian and vocalist; and the Zoyarows, aerial artists. The bill was very satisfactory and business was good.

TOLEDO, O.—AUDITORIUM THEATRE (Frank Burt, manager): This pretty little playhouse opened 18 with very flattering prospects for the best kind of business. It will be the home of high-class variety. The following artists appeared: Moreland, Thompson and Bush, song and dance; Ferguson Brothers, juvenile comedians; Marguerite Newton, vocalist; Bates and Bates, musical artists; Hampton's dog circus; Irvin T. Bush, comedian; Moore and Brydges, operatic vocalists; Martinette Brothers, acrobats.

BUTTE, MONT.—The Casino's new people for week of 18 are Clara Edwards, vocalist; Bijou Russell, song and dance; May Fullerton, vocalist. Business immense.

LOS ANGELES, CAL.—ORPHEUM (Joseph Petrich, manager): Straight vaudeville; business excellent; the Bates, cornetists, and Gotham City Quartette being especial favorites. A special attraction is offered week of 18 in the engagement of the renowned violinist, Ovide Musin, assisted by Anna Louise Musin and Edward Schraf, the pianist. Other arrivals: Fulton Brothers and Peter Cragg, and the Orion Trio.

FALL RIVER, MASS.—WONDERLAND THEATRE (E. J. Martin, manager). Reilly and Woodd's co. 14-16 had fair business. Madge Ellis, Rice and Elmer, Sisters Lane, and Pat Reilly are the bright lights of the co. The Night Owls Burlesque co. 18-20, headed by Florence Miller, to good business. French Gaiety Girls' Burlesques 21-23; Bubb Comedy co. 25-30.

GRAND RAPIDS, MICH.—SMITH'S (Mrs. W. B. Smith, manager): Diana, the dancer, made so good an impression last week that Manager Smith re-engaged her for week of 18; fair business is the rule, and the following people make up the co.: Adolph Gonzales, Ryeford Sisters, Emilie Peare, Norwood Brothers, Eddie Moore, Tyrene and Evaline, Gorman and Fields, and Alice G. Gilmore.

NEWARK, N. J.—WALDMANN'S OPERA HOUSE (Fred Waldmann, manager): Sam T. Jack's Creole co. 18-23; big co.; good business. Harry W. Williams co. 25-30; City Club 2-7.

KALAMAZOO, MICH.—GRAND OPERA HOUSE (W. G. Bush and Al. Duray, managers): This house is doing excellent business at popular prices. For the week of 18: William Erwin, Richards and Bonds, Pauline Parker, Eddy Troy, Baker and Lynn, and Madame Erwin.

NIAGARA FALLS.—MUSIC HALL (Tierney and Mahoney, managers): Week of 18: Clara Raymond, serio-comic and contortion dancer; Carmele, serio-comic; Clara Chiver, Lilly Hampton, Merritt and Shelton. Performance pleasing. Business light.

YOUNGSTOWN, O.—The Parlor Theatre opened 18 to a full house, giving a good variety performance. Professor St. John and wife did some clever specialty work. The house is small but neat and will be well patronized, as the location is excellent.

NEW HAVEN, CONN.—POLI'S WONDERLAND THEATRE (S. Z. Poli, manager): Big business is always the rule at this popular house, and the present week 18-23 is no exception. The bill includes Clark and St. Clair, Campbell and Beard, Leroy and Clayton, Al. Wilson and the Tree Don Sisters. Would make special mention of Campbell and Beard who do a novel and amusing musical sketch. Al. Wilson in his Dutch specialty is very good.

ROCHESTER, N. Y.—WONDERLAND THEATRE (T. G. Scott, manager): Hall and Tooley's Comedy co. appeared in The Murder at the Toll Gate to good business 18-23, and gave the best of satisfaction. Variety 25-30.

STEUBENVILLE, O.—LONDON THEATRE (Frank J. Watson, manager): Moore Sisters, in song and dance; Patton and Weaver, singing and dancing specialists; Etta Burton, a clever soubrette; Emery and Russell, musical team; Billy Hill, acrobatic comedian; Laura Laurance, serio-comic, furnished amusement for week of 18; business good.

SALEM, MASS.—LYCEUM THEATRE (Prof. Mohr, manager): Immense business at popular prices; all high-class novelties; change of bill weekly.

BURLINGTON, IA.—TURNER MUSIC HALL (Glaser and Taylor, managers): The attendance week of 18 has been quite satisfactory. The new people in the bill are Dolan and Allen, Morris Manley, Nellie Allen, Ancoletti Brothers, and Blanche Melvin.

PATERSON, N. J.—BIJOU THEATRE (Ben Leavitt, manager): Good business week of 18, with Joe Oppenheimer's clever co. in Zero; co. good; costumes and scenery fine. Harry Morris's Twentieth Century Girls 25 and week.—EDEN THEATRE (H. E. Toovey, manager): Continuous vaudeville to fair attendance.

LAWRENCE, MASS.—PARK THEATRE (George F. Colcord, manager): A good vaudeville bill, headed by Hattie Stewart and Tommy Gillen, was given week of 18 to fair business.

HOBOKEN, N. J.—STAR THEATRE (S. S. Weinthal, manager): The French Folly co. is doing good business at this house 18-23. The 4 11-44 Vaudeville and Farce-Comedy co. follows 25-30.

Advertisers will have only themselves to blame if they fail to hand in copy for CHRISTMAS MIRROR advertisements before Friday, when the last forms will positively close.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Allen, A. Fitz
Alliston, Annie
Alma, M.
Alter, Lottie
Arnold, Miss Lois
Alward, T.
Adams, Maud
Barnum, M. L.
Boyd, Anna
Blythe, Helen
Beach, Annie L.
Blake, Mrs. Harold
Beauford, Mattie
Burt, May
Belford, Pearl
Buton, Mabel
Briscoe, Lottie
Raufield, Louise
Barrett, Bell C.
Birdwin, Nettie
Beach, Catherine
Biesel, Bessie
Bertram, Helen
Bateman, Mrs. V.
Bancroft, Viola
Booth, Hope
Clay, Minnie
Collie, Florence
Coller, Miss F.
Chapin, Kittie
Cleveland, G.
Cornish, S.
Crabtree, Lotta
Carnahan, Ida
Collis, Florence
Clayton, T. M.
Cayvan, Georgia
Church, Lottie
Finlayson, Flora
Fisher, Grace
Farrington, Nina
Fox, Della
Fortesque Sisters
Friedholt, Mrs S E.
Germaine, Katherine
Gonzalez, M.
Gray, Hazel
Greybrooke, E.
Galloway, Louise
Guest, Helen
Griswold, Grace
Gardner, Gussie
Grey, Marion
Holt, Mrs. C. A.
Hall, Pauline
Hilforde, Marie
Huntington, F. K.
Howard, Mildred
Hunt, Ella
Hall, Edith
Huntington, Grace
Henidon, Agnes
Hazlett, Maud
Howard, May
Herring, Ella
Holland, Mildred
Harcourt, Maud
Haslom, Alice M.
Hardy, Rose
Hunter, Lewise
Hoyt, C. M.
Harris, Ethel
James, Millie
Johnson, Sallie
Johnson, Fannie
Murray, Edyth
McCann, Geraldine
May, Mae
Mora, Miss M.
Morella, M.
Nott, F. A.
Norwood, Louise R.
Nass, May
Neville, Dottie
O'Neill, Reta
O'Brien, Eva D.
O'Neill, Anne
Park, Anna
Purcell, Kate
Potter, Violet
Parker, Anna
Potter, Mrs. Jas B.
Pierce, Lillian
Palmer, Mamie
Prentice, Mrs Alf.
Roussian, Miss F.
Rinehart, Leo
Redpath, Olive B.
Robinson, Anna
Rinehart, Goldie
Reeves, W. S.
Redell, Lillian
Rogers, Ida Marie
Riversdale, Mrs. J.
Roosevelt, Miss
Sutton, J. P.
Schendler, Lillian
Shannon, Effie
Smith, Jennie S.
Swartz, Clara
Shalders, Jose
St. John, Frankie
Stockholm, Ada
Snow, Addie
Schermerhorn, Orletta
Sargent, Isabel
Sanger, Lizzie
Somerville, Mrs. A. R.
Turner, Carrie
Tyree, Bessie
Thompson, Mrs. W.
Taylor, Lucy
Tempest, M.
Travers, Belle
Totten, Edith
Thomas, Miss M.
Taylor, Miss M
Tiffany, Rose
Terrance, Lulu
Vondenhoff, Mrs. H
Vacc, Mrs. Elmer
Vass, Aggie
Wilmott, Mrs. Herbert
Ward, Miss E. M.
West, Florrie
White, Olive
Williams, Sophia
Weston, Sadie
Wilson, Vera
Wood, Annie
Zanone, Stella

MEN.

Adams, J. H.
Askin, Harry
Amory, J. R.
Alston, Clarence E.
Anderson, R. Cooley
Alger, D. G.
Angelo, J.
Arthur, Chas.
Archer, H.
Alliger, James H.
Andrews, Lyle
Ables, E. L.
Atkinson, C
Belding, F. L.
Butler, O. H.
Brown, Jack
Brookes, F. E.
Biodock, G. S.
Bassett, Chas.
Browne, Edwin
Barnstead, Ed. H., Jr.
Berry, Matt L.
Black, W. Wallace
Barney, Ariel
Blow, Peter
Bowles, Percy
Browne, Edwin O.
Bushart, W. C.
Brooks, Irving
Bennett, Al. W.
Bell, Joseph
Black, C. Perkins
Blitz, F. H.
Burke, John M.
Boyer, Willis E.
Berg, J. V.
Campbell, J. B.
Canthorney, H. S.
Conger, F. S.
Cutting, R. L.
Charters, Chas.
Coyle and Appell
Collins, Chas. F.
Cotten, F. G.
Curtis, Williard
Cuoock, Joseph
Coomz, S. P.
Cotton, Richard
Cowles, Eugene
Cherrill, B. E.
Connelly, F. G.
Cody, W. F., Col.
Carleton, H. G.
Cook, Warner A.
Curtis, M. B.
Chamberlin, Riley C
Callahan, Joseph
Coote, Bert
Chapman, Ed.
Cameron, Alex.
Champion Clifford
Carter, F. C.
Crane, Wm.
Damphin, Walter
Detlev, I. R.
Damrosch, Walter
De Wolfe, Chas. E.
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THE FOREIGN STAGE.

THEATRICALS IN LONDON.

LONDON, Nov. 10.

Three pieces that may be described as new have been produced here lately. Paul Potter's dramatization of Trilby, R. C. Carton's adaptation of Dumas' old play, L'Ami des Femmes, which he calls The Squire of Dames, and Burnand's translation of Blum and Toche's farce, Madame Mongodin, entitled for the English stage Mrs. Ponderbury's Past. The last-named piece will be done in your city before long by Stuart Robson. The story is as follows:

The Ponderburys have been married for some years and the plot practically hinges on the attempted intrigue of a henpecked husband. Long before the play opens Mrs. Ponderbury was the victim of an attempted assault. She stabbed her assailant, and the man fled, leaving the blood-stained weapon in her hands. This symbol of the wifely sanctity is set heraldic wise upon the wall in the Ponderbury home, and the husband and and other members of the family are supposed to make genuflexions before it. The husband falls in love with a countess and is compromised, and amusing complications ensue. The piece played smoothly, and met with a moderate measure of success. Charles Hawtrey played the principal male character, and Alma Stanley was Mrs. Ponderbury.

Trilby is a great success for Beerbohm Tree, and the piece will probably make almost as much money here as it has in the United States. Mr. Tree's creation of Svengali is a positive dramatic triumph. The play itself interests and pleases the audiences, although some of the critics describe it as a "curiously crude play in which hypnotism proper is almost burlesqued and child-like romps are seriously gone through to the delight of a West End audience."

R. C. Carton's version of Dumas' comedy, L'Ami des Femmes, is doing well at the Criterion. It is almost a literal translation of the original piece, and in its present shape is a very charming, amusing and wholesome comedy. W. R. S.

THE DRAMA IN PARIS.

PARIS, Nov. 9.

While the Trilby craze, somewhat late in the day, is at its height in London, Parisians are being introduced to English seventeenth century drama. L'Œuvre opened its season last evening with an adaptation, by M. Gyl Pène, of Thomas Otway's Venice Preserved, his masterpiece, the title of which, at least, is familiar to every student of English literature other than that of the Victorian era, although few, I suspect, know more of the play than the famous scene between Joffier and Pierre, which all extracts give.

The drama in its French dress, somewhat curtailed though on the whole a satisfactory copy of the original, proved effective. First Jother, loving but weak, and swayed by women, or rather one woman, Belvidera; then Pierre, fearless, the soul of honor, placing loyalty higher than any other virtue, yet compassionate, for he ends by forgiving his friend's betrayal; Belvidera, bewitching, the soul of tenderness, but blind to manly loyalty and honor; Aquilina, the courtezan, sensual, passionate; and lastly, the greybeard dotard, Senator Antonio, a ferociously realistic picture of an old libertine whom debauchery has brought down to loathsome and drivelling senility, and whose powerless lust seeks satisfaction in bestial gambols, wherein he plays the dog and barks with delight when Aquilina, sick with disgust, kicks and whips and rolls him over! This scene was admirably acted by M. Gérnier and Madame Lila Munte. Its terrible realism outdoes anything the Théâtre libre ever gave.

One of the most effective scenes besides the former proved to be, of course, that between Joffier and Pierre, whom the former has betrayed and who through his treachery is brought before the Senate and condemned without a hearing, as the ringleader of the plot to overthrow the government of Venice, to the rack. Pierre refuses to recognize the faithless friend, who yielding to the fascinating entreaties of Belvidera has broken the vow of friendship and forfeited his honor, and strikes him with his manacled hands.

Highly dramatic, though romantic, was also the last scene, where Joffier, forgiven by Pierre, at the latter's request saves him from the torture and shame of being broken on the wheel by stabbing him on the scaffold, killing himself afterwards.

The Œuvre company—whose head, M. Lugoré Poe, took no part in the proceedings, by the way—performed the play very creditably. Next to M. Gérnier and Madame Munte in point of excellence came M. Philippe Garnier, an admirable Pierre, M. Dupont, who ranted at times in the part of Joffier, and Madame Melly, who was sufficiently passionate and feminine as Belvidera, and looked the part especially well.

AMANTS IS HOLLOW.

The new piece at the Renaissance, Amants, by M. Maurice Donnay, nicknamed, though exaggeratedly, the fin de siècle Aristophanes, on account of his having adapted—or rather murdered—Lyristrata, proved a somewhat hollow production. Wit and boulevardier esprit abound in the dialogue, but the plot is a thing of shreds and patches, and very few of them.

Claudine, an actress, and Puyseux, a "good sort," whose wife betrays him right and left, are introduced to us as partners in one of those long standing "faux ménages," which boast all the drawbacks of marriage without the social recognition accorded to the latter. Enter one Georges Vetheril, a man about town, and he makes love to Claudine, who reciprocates. Unluckily both are jealous, they quarrel, and Georges departs.

Puyseux is much worse off when No. 3 is away, as his partner, who, for some time, has maintained her relations with him on a strictly platonic footing, not only continues to do so, but "makes scenes" into the bargain. Puyseux, on the principle of "anything for a quiet life," accordingly goes and fetches Georges back. This does not make matters much better, however, so Claudine, in spite of the drawbacks of throwing up a good position, goes off with Georges alone to the Lake of Como.

This does not answer either, and eventually Claudine returns to the long suffering but not undeserving Puyseux, who divorces his wife—she having gone the length of eloping openly with an officer—and marries his mistress, Georges coming in, on the other hand, to announce his own forthcoming wedding, which neither he nor Claudine seem much to mind.

The characters of M. Donnay's piece are all so irretrievably hollow, worthless, and insincere, even in their passion—if such a word can be applied—that they fail entirely to interest, and were it not for the sparkle of the dialogue and the exceedingly clever acting of Madame Jeanne Granier, M. Gintry as Georges, and M. Delaunay as the Comte de Puyseux, the piece would be a failure. As it is, however, and although I fail to understand the reason why, the play bids fair to be a success.

AN AMERICAN POET IN PARIS.

The young American poet-actor, Mr. William Theodore Peters, gave an interesting reading of some unpublished works of his this week. Among the best, in my opinion, were two pastels in prose, "The Old Marquise" and "The Old Mirror." Mr. Peters, who is a talented reciter, also rendered with much effect his clever prologue to Mr. Dowson's "Pierrot of the Minute." The rest of a rather fragmentary programme was creditably performed by Miss Rondebush, Mlle. Vignal, and Dr. A. E. Rykert.

PARISIAN THEATRE TOPICS.

PARIS, Nov. 7, 1895.

The divorce law provides the fun for the last vaudeville comedy produced here, just as it has been made to do for many like plays before. Les surprises du divorce, for instance, of screaming memory. Nothing like that famous farce, however, in point of fun is Les jocrises du divorce, just brought out at the Menus Plaisirs.

Viscount Ernest, at the early age of fifteen, had made love to, and been made love to, by Mme. Thibault-Lathnile, the wife of the principal of the private school where he crammed for his examination. In the guilelessness of first love, the young nobleman gave a written promise to the lady to marry her, if she were to be free to do so.

Now the worthy dame pines for the title of Viscountess, But there is a difficulty in her way. The French law enacts that the respondent and co-respondent shall not be empowered to enter into matrimony together if divorce is pronounced against the former. Accordingly when old Thibault-Lathnile discovers his wife's bygone intrigue and—the shares which constitute her dowry having gone down to zero—applies or a divorce, his spouse is anything but satisfied.

Nor is Ernest for that matter, as he is engaged to a Miss Rebecca Shopsoun, an American millionaire's daughter, who is bound to break off the match, if the groom's past affair comes to light.

Everything, however, is arranged, thanks to a rise in stocks. Mme. Thibault-Lathnile's shares go up suddenly, and the husband withdraws his suit. Ernest marries his heiress, and the only discontented person is madame, who does not get her title.

The piece would be much funnier, if it were played with a little more go than the Menus Plaisirs actors manage to put into it.

L. JERROLD.

THE DRAMA IN GERMANY.

BERLIN, Nov. 7.

Theodore Wolff's "play in three pictures" entitled No One Knows was given for the first time this week at the Imperial Theatre. The pictures are brilliantly painted, warm in coloring and dainty in execution, though they all lack in boldness and strength. The scene is laid in Japan.

Tago loves the painter Vori, but is betrothed to an elderly prince of enormous wealth. She is weak and the strength of her love for Vori frightens her. She marries the prince who lavishes his wealth upon her, but her life is empty and sad. She possesses collections of bronzes, ivories and paintings on satin, the latter executed almost entirely by Vori, and in these last she finds her sole consolation. After long wanderings Vori returns, and is received by the prince as a guest at the castle. Later, the suspicions of the prince are aroused, and approaching the painter one day he shows him a sword of ancient make on which is the motto, "I am lightning without thunder." "Do you comprehend?" And Vori does. He feels himself now freed from the obligations of a guest. He hurries to Tago and begs her to flee with him. But again her weakness asserts itself. She fears. At last she promises to meet him in the park the night on which the prince has arranged a great fest in her honor. The third act takes us to the park. A fan, a few flowers here and there show the fest is over. Tago and Vori enter. She adoring and submissive, he strong and passionate. They whisper of the bliss which is theirs, of the future, of love and happiness in the fullest. It is as one long dream of sunshine. But suddenly they are awakened to reality. The prince enters and falls at the hands of Vori. Now is the moment for flight. But Tago terrified by this new calamity is rooted to the spot. She can only murmur, "I am frightened—and weary—so weary." Vori begs, he implores. The next moment might bring the servants of the murdered man to the spot. Tago remains listless. She is a Japanese and a woman and the storm has proved too severe

The servants arrive, seize and bind the murderer. "Why did you kill the prince?" one asks. "No one will ever know," are the last words spoken in the piece. Not until Vori has been borne away does Tago awake from her stupor. Then with a gesture of despair she seizes a dagger, raises it as if to plunge it into her heart, but again her courage fails, and she falls senseless to the ground.

The play did not awaken any great enthusiasm, but it pleased the eye and ear. It is more lyric than dramatic, the style is rich in color and poetry. For instance, Tago's three friends, played by Frl. Linder, V. Hockenberger, and Poppe, formed a picture of extreme grace and beauty both in speech and movement. Frl. V. Meyburg's Tago left something to be desired, and Matkowsky as Vori was no worse than usual. If some one could only teach this expounder of high tragedy how to read his lines, he would be conferring a favor on the general community.

The above play was followed by Rudolf Lothar's sprightly comedy called Woman's Praise. It represents the Summer vacation of several stars of the stage. It brought forth much laughter and was well received.

LUDWIG FULDA'S NEW PLAY.

Ludwig Fulda's comedy Robinson's Island was brought out last week at the Deutsches with success. It is in no respect as noteworthy as his Talisman, but it is better than his Comrades of last year. It is refined, slightly sarcastic and the second and third acts contain some amusing situations.

A SUCCESSFUL PIECE BY MISCH.

A comedy in four acts entitled Nachruhm by Robert Misch was given for the first time at the Berliner Theatre, and met with great success. It is the story of a poor musician who meets with failure after failure, becomes discouraged and goes to South America. It is given out that he has committed suicide, whereupon his opera is brought out, his songs published, and he is eulogized to the skies by the very critics who once turned from him. Not knowing this he returns one fine day and hears his own songs being played on a street organ. His surprise is great, but still greater when he is met by his wife, mother and friends and learns that he is the lion of the hour.

The play was in every way excellently given. Pathos and comedy blend consistently, and the dialogue is bright and sparkling. Altogether Director Prasch may consider he possesses one of the drawing cards of the season.

I must say a word regarding Frau Prasch-Grevenberg, wife of the director, who on this occasion made her first appearance this season. This charming little actress played the part of the Austrian Fraulein Bigler, the one and only pupil of the poor musician, in a way which was quite irresistible. She came to Berlin with her husband at the beginning of the season, but before she had an opportunity to appear she was taken dangerously ill, and has only now fully recovered. The Berlin theatrical world has gained in her a most valuable member. She has laughter and tears always at her command. She is graceful in movement and in manner. She has a graceful way of turning her sentences. Her voice, her heart which she opens so freely—in short, everything she says and does partakes of inborn and unconscious grace and womanliness, which is as rare as it is attractive.

Albert Paulet has leased the Alexander Platz Theatre, and gave his first novelty the other night, Little Lambs vaudeville in two acts; music by Louis Barnay. It was well given, and met with good success.

A BROTHER OF GERHARDT HAUPTMANN.

I hear on best authority that Karl Hauptmann's drama, People of the Forest, met with a dismal failure last week at the Raimund Theatre in Vienna. Occasionally there was a scene which called to mind something of his brother Gerhardt's talent, but these moments were few and far between.

TRILBY SECURED FOR BERLIN.

It is now definitely stated that the director of the West Theatre has procured the rights to Trilby. Marie Starkany and Ferdinand Bown will play the principal roles.

Sidney Grundy's comedy, The New Woman, has been procured by Director Prasch for the Berliner Theatre. It is being adapted by the dramatist, Dora Duncker.

MADAME WEBER IN BERLIN.

Madame Segond-Weber, of the Comedie Française, opens her Berlin engagement at the Neues Theatre on the 16th of this month as Camcilles Chimène, followed by Racine's Phaedra and Marie in François Coppée's drama, Les Jacobites.

Little Lord Fauntleroy will be given shortly for the first time in Germany at the Adolf Ernst Theatre. It will be given at matinees only for the benefit of the children.

Felix Phillippi's Path of Thorns has already been accepted by the Imperial theatres of Vienna, Munich and Cassel and by other theatres in Breslau, Cologne, Bonn, Nürnberg, Hannover, Königsberg and Stessin. It is still drawing full houses here at the Lessing.

JUDIC'S GERMAN TOUR.

Madame Judic has not met with much success in Cologne. They find her old, stout and without voice. Three rather unfortunate characteristics for a divetta I should say.

Director Prasch takes part of his Berliner Theatre company to Moskow for thirty performances the last of February. This plan will, however, in no way interfere with the regular performances in Berlin.

The veteran actor, Friedrich Haase, lately celebrated his seventieth birthday. Herr Haase is now making a tournée of the provinces, but arrives in Berlin in January to play an engagement at the Imperial Theatre.

Robert Misch's Nachruhm has been translated into Italian.

HAMLET IN RUSSIAN AND CHINESE.

Prince Konstant Konstantinowitsch, president of the Royal Academy of Sciences in St. Petersburg, is translating Hamlet into Russian. At the same time the president of a like academy in Peking is making a translation of the play into Chinese, which will shortly be performed by the Royal Troupe of Actors before the Emperor. F. E. H.

BERLIN, Oct. 30, 1895.

It is sad when in these enlightened days a man writes an impossible play. Sad for him and his manager and sad for us poor mortals who have to sit through it. And when he takes it seriously and expects us to do likewise, the result is unfortunate. Such was Herr von Ledlitz's experience with his four-act play Pfennigrester, given in Berlin for the first time ten days ago at the Berliner Theatre.

The Pfennigreter is a melodrama with the old time hero, accused but guiltless; the trusting heroine the villain who still pursues her; the father who tells ye the story of his life and explains why the play is called "Pennyrider," and the other father—of course the hero's—who is "one of nature's true gentlemen." The fiery tongue of scandal comes very near scorching the purity of the above-mentioned demigod, and all this lasts for nearly four long acts.

A CURIOUS DRAMATIC NOVELTY.

Adolf Wiebrandt's dramatic poem in five acts, The Master of Palmyra, was given last week at the Deutsches Theatre for the first time in Berlin.

In the beginning of the first act the victorious Apelles, or Master of Palmyra, expresses a wish to live forever. At the end of the fifth act he falls at the feet of Death thankfully accepting that boon which he once dreaded to receive. He has lived through five centuries, each represented by an act. Five different people have loved near him, affecting his life in one way or another. The first, a Christian martyr, whom he causes to be slain. Her soul returns and she lives as his mistress. She deserts him and dies. Her soul returns this time as his wife and the mother of a grown daughter. Next a shepard boy, and lastly a holy recluse. Always the same soul, different only as surrounding circumstances and people made it. There is a bit of grim humor in it all and not a little pessimism. As a psychological study it is interesting.

From a literary standpoint the play was a decided success, but from a dramatic standpoint it lacks action. The five characters impersonated by Frau Agnes Lorma were but fragments of life, and, though most excellently acted, they aroused the admiration, but not the sympathy, of the audience. This marvelous little woman carried the play on her shoulders, for Kainz was by no means in touch with the part of Apelles. He was monotonous to an unpardonable degree. Reicher as the Angel of Death was also most excellent.

A PATH OF THORNS.

Felix Philippi's three-act drama, A Path of Thorns, found its first representation last evening at the Lessing. It is a peculiar play, in which truth and untruth are strangely mingled. It is pathetic and strong. The incidents are not impossible and the characters are well developed. Their actions are consistent, but the motives which incite these actions are unreal. The style is strong, without being poetic; clever, but lacking the true ring of truth and nature. The story is briefly as follows:

Madame Wedekind is the mother of three sons. The oldest, a model boy and a lawyer; the youngest, a scapegrace. The latter, becoming involved in financial difficulties, stole a large sum of money from his father's safe shortly before the latter's death, and left the country. The cashier, Bülan, was suspected, tried, and sentenced to three years imprisonment. One year later Madame Wedekind incidentally discovers the right thief, but the love for her boy bids her keep silent. To appease her conscience, however, she takes Dorothy, the daughter of Bülan, into her house, and lavishes unceasing love and attention upon her. Now the three years have expired and the play begins. The father returns, still maintains his innocence and the young lawyer, who loves Dorothy and wants to marry her, promises to make every effort to vindicate him before the world. The father gives his consent to the marriage, and Madame Wedekind also, on one condition—that they will not look further for the thief. In the second act Madame Wedekind's brother suspects the truth, and she, racked by that suspicion and tormented by the questions put her by him and her son, confesses. They tell her she must go at once to Bülan, tell him all and beg for his forgiveness. The interview is effective. Bülan flies into a rage naturally. Her whole excuse is a mother's love. "Mother's love, Madame? and did you think of my poor, loving mother whose life was crushed out by the weight of this shame?" The only alternative now is to send for the guilty one to return. In the third act is a strong scene between mother and son. It certainly says much for the strength of the play when after two such previous acts the third can call forth fresh tears. But such was the case last night. Bülan enters, refuses to forgive and forbids the marriage. Finally they appeal to Dorothy. She shall decide which is in the right. She sides with her father, of course, and falls senseless to the floor. At last Bülan expresses himself ready to bear the shame to the end, but Madame Wedekind, her better nature asserting itself, declares her intention of publicly confessing the whole truth.

The first performance of Gustav V. Mosen's Militärstaat took place this week at the Neues Theater. The play is a burlesque in four acts and was received with moderate success.

HALBE'S NEW WORK.

Max Halbe, the author of Youth which met with phenomenal success in Berlin two years ago, has submitted a new comedy to Dr. Blumenthal called Life's Ways. Halbe is now residing in Munich where he is intimately associated with V. Wolzogen, Julian Dery, Schaumberger, Hegeler and other men of letters. Last Winter they organized a club called "The Private Theatre," where the writers themselves try their hand at acting. They use no scenery and instead of the usual placard, "This is a garden," lines in verse are recited at the beginning of each new scene explaining that which is to follow. The experiment is said to have met with success.

At the request of Brandon Thomas, Director Adolf Ernest has sent a translation of the Paradeburmmler, which is having a successful run at his theatre here, to London. The translation will be revised and adapted by Mr. Thomas for the London stage, and will be given under the German title which he considers particularly taking.

Birch-Pfeiffer's pretty play Fanchon was revived last week at the Berliner Theatre and met with a friendly reception. Henriette Lenthold from the Raimond Theatre in Vienna played the title-role to every one's satisfaction. Dumas Francillon was also revived at Neues Theatre, but with little success. Rosa Bertens as Pancine was extremely good, but the rest of the cast was not above mediocrity.

Madame Judic will arrive in Berlin on Dec. 2, to fill a two weeks' engagement at the Neues Theatre. Her repertoire will consist of Lili, Femme à Papa, Divarçons, Niniche, and others.

Eleonora Duse has had George Hirschfeld's drama, Die Nütter, translated into Italian, and will make it a feature of her repertoire for the coming season. The translation is done by Otto Eisenchitz. L. E. H.

NEW PLAYS IN ITALY.

ROME, Nov. 10

From every part of Italy news reaches me of new plays and new operas, especially of new operas, all of which are to be given before the end of Winter.

Among the operas is one by a lady, a very rare thing in Italy, where talented women are looked upon as abnormalities. However, even Italian women are beginning to rise above traditional influences. Authoresses have long been to the fore, and now we have a lady composer, whose name is Albina Benedetti.

An opera which is expected to make a sensation is Union de L'Euclos, which is to be given in Palermo. The Municipal Council even pays the management 70,000 francs ($14,000) on condition that this opera be given. I need not give you the names of the other operas. Sufficient for the day is the music thereof.

Among the new plays to be produced are: A Soul's Inheritance, by Costetti; Without a Guide, by Callina; Mamma, by Marco Praga; Romanticism, by Rovetta, whose play Reality has won the Government prize this year for the best play. The prize is only 3,000 francs ($600), but the honor is everything. Money Lenders, by Traversé; Triumph, by Bracco, One's Word, by Callandra; and Wife, Lover, Mother, by Bedreski. Other plays are promised by Giacosa, Tarelli, Lopez, and Marenco, but their titles are not yet known.

At all events we have a busy season in store for us. Meanwhile, our traveling companies are giving the antiquities and translations from the German, which are now so much the rage in Italy.

COQUETTI'S ECCE HOMO.

I have, however, a new drama to introduce to you—Ecce Homo, by Coquetti. So far it has been received coldly. There is no life in it, and the characters are void and uninteresting. Coquetti is the author of The Lower Port and Santa Lucia, both of which have been set to music with great success.

The plays, Christ and St. Paul, continue their triumphal career, whether given by Zacconi or Emanuel. Both are equally great in these two parts. Bovie's Millennium is equally successful wherever it is given.

COPPÉE'S PLAY A FAILURE.

Coppée's play, For the Crown, on the contrary, is a failure in Italy.

Gallina's new comedy in Venetian dialect, My Daughter, is among this Autumn's successes. It is astonishing how popular dialect plays are in Italy, and how popular Shakespeare is in Italy.

SHAKESPEARE POPULAR.

When an actor wants to make a hit with his public he plays Hamlet, and success is certain. The theatre is crowded, and enthusiastic applause greets every well-known scene, every well-known line. Italian Hamlets can give a lesson to many an English Hamlet, even the best of them. Emanuel's reading of the part is totally different to that of either Salvini or Rossi.

After Othello, Romeo and Juliet, Lear, Falstaff, the Italian stage has now taken possession of The Taming of the Shrew. I wonder that no one has yet attempted As You Like It. What a delightful Rosalind Fina d'Lorenzo would make. If she sees these lines let her read, mark and digest them well. She is young, pretty, and talented, and should be a model Rosalind.

A NEW LEADING ACTRESS.

A new leading actress is coming out, I see, under Cesare Rossi's management. It is Alda Borelli. She is one of the prettiest women on the Italian stage. She has been acquiring practice and experience by playing first juvenile in Pia Marchi's company.

Novelli is still abroad, and creating frantic enthusiasm wherever he goes. Fancy hearing and seeing him successively in Morte Civile, Louis XI., Hamlet, and Papa Lebonard, and then his monologue. He beats Coquelin, for Coquelin cannot play Hamlet or Louis XI.

The Ando Seighel company is giving modern plays in South America, and Maggi is doing well on another South American road. He will be in Mexico for the carnival season. All these companies make more money out of Italy than in Italy.

DUSE'S TOUR.

Will Duse ever return to Italy? She is now en route for Copenhagen, Stockholm, Christiana, Gothsburg, Amsterdam, Brussels, Cologne, Nice, and Monte Carlo. I doubt, however, whether she will be allowed to give any representations in Nice, since even Italian operas have been forbidden there by a Chauvinistic Prefect. "If they want to sing, let them sing in French," was his brutal answer to the poor manager. Among the company were such celebrated artists as the baritone Maggi and the prima donna Gabbi, and Maggi had frequently sung for the benefit of the French Hospital, in London. Of course this piece of Chauvinism means ruin to the manager and all the poor artists engaged for the season. The Prefect should be compelled to pay their lost salaries.

BERNHARDT'S FAILURE.

Sarah Bernhardt was not a success in Italy this year. Her acting is as splendid as ever, but she is losing her voice, and she selected the worst pieces imaginable for an Italian tour. Bernhardt says that Duse is an artist to the soul, and has the great faculty of being true without exaggeration, either in exterior form or in the character of the person she represents, to perfection, and in which she identifies herself personally and morally. "Duse will become great," says Bernhardt. I thought she was great already.

A NIHILISTIC DRAMA.

Count Leopold Pullè, who writes under the name of Leo di Castelnuevo, has written a drama on Nihilism. It was given lately in Milan, but with cool success. Who cares to see Nihilism on the stage?

Count Nigra, the Italian Ambassador at Vienna, has written A Venetian Barcarola, which his friend, Viscount Osmond, has set to music. It was performed in public, for the first time, in the Ridotto, in The Prater of Vienna, and by the Company Malipiero. All the personelle of the Italian Embassy and Consulate were present. Also all the cream of Italian society in Vienna. The verses of this barcarola love song are really beautiful, and a friend writes that the music is equally beautiful.

MASCAGNI'S SUCCESS.

Mascagni's Silvano has had a splendid reception in Berlin, and is considered as beautiful as his legendary Cavalleria Rusticana.

A funny anecdote reaches us from Buenos Ayres, respecting Mascheroni's famous farewell benefit. Gifts were showered upon him from all sides, and among these were three magnificent horses!

Ysaye, the celebrated violinist, has bought the violin "Ercole," by Stradivarius. It bears the date 1732. It is a large instrument of a dull red color, and its distinctive quality is the equality of all its chords. It has been the property of several celebrities, the last proprietor having been Paul Nothomb, who sold it to Ysaye for 25,000 francs ($5,200). The documents attesting the authenticity of the instrument accompany the instrument.

Queen Marguerite has sent word to the violinist, Pécsksi, that she will be glad to hear him again the next time he comes to Italy. She was very pleased with his playing when last she heard him at the Quirinal Palace in 1893. Pécsksi has written a quintette in consequence and has dedicated it to the Queen. After having been heard in Bons by the Queen's quintette it will be given in Florence and other towns in Italy. Pécsksi resides in Buda-Pesth, but he was born in Fiume. After Italy he will visit France, England, Russia and America.

A LADY CONDUCTOR.

By-the-bye, I must not forget to tell you that the new leader of the band in the Verona Theatre is a lady, Madame Rieschi, a pupil of the Naples Conservatory of Music. This is the first time such a thing has occurred in Italy.

The old cemetery of Waehring, near Vienna, where are Schubert's and Beethoven's tombs, is going to be disaffected, and a Catholic church is to be built on the site. Beethoven's body was removed ten years ago to the new Central Cemetery and a magnificent monument was erected over it. But the little tomb in the Waehring Cemetery has always been piously attended to by a lady, who has converted it into a bed of white roses, Beethoven's favorite flowers. This old tomb, and Schubert's tomb, are to be enclosed in the new church that is going to be built over them.

As for poor Mozart, no one knows where he was buried, and all hopes of being able to find his burial place seem to be forever lost. S. P. Q. R.

NOTES FROM ABROAD.

The monument to Emile Angeir in Paris will be inaugurated shortly.

Henri Laveran's new four-act comedy Viveurs was produced at the Paris Theatre on Vaudeville last Wednesday night. The subject deals, as usual, with adultery. A scene in the first act made a great hit with the Parisian audience. It represents the interior of a dressmaker's, where five girls are trying on their gowns clad only in their corsets and petticoats.

An English burlesque on Trilby entitled A Novel Trilby, or a day or two after Du Maurier, will be produced by Nellie Farrer at the London Opera Comique, on the 16th inst.

The ninetieth birthday of Mrs. Robert Keeley, the actress and widow of the popular comedian, Robert Keeley, who died in 1869, was celebrated last Friday at the London Lyceum Theatre. There was an immense audience of fashionable people present, many being turned away.

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CURIOSITIES IN CRITICISM.

If there is any art, profession or trade which has called forth more unique newspaper criticism than that of the theatre, I should like to know it.

For some time I have been making a collection, and now have in my possession a rich variety of ambitious flights into dramatic criticism.

The critic is generally kindly disposed, and wants to do the handsome thing; but the result often makes one wonder if, after all, the pen is mightier than a shotgun, for it often falls so very far of the mark.

Here is one where the writer states a fact of vital interest to Mr. Gilbert:

"Pygmalion and Galatea is a Swedish comedy, full of literary rareness, and was well done and fully appreciated by the audience."

The error in geography we can forgive, as Pygmalion might have been mistaken for a viking bold, by one who did not have much acquaintance with ancient fashion plates, but the paradox confounds us. We are told that the play "is full of literary rareness," and immediately afterward that it was "well done." But we are comforted with the knowledge that the audience fully appreciated it.

It is touching to notice the happy manner in which these critics always emphasize the fact that the audience was appreciative, and if the company were to come to that town again there would not be a place big enough to hold the people who would congregate.

It shows such a sweet spirit of brotherly love, and is such a compensation for meagre box-office receipts.

Here is another one not quite so lucid:

"Each and every one of the company is well versed in theatrical business, and their selections of casts here were highly appreciated by all."

You ponder it a few moments and the meaning will dawn upon you.

Sometimes our rural critics catch their theatrical vocabularies on the fly, as it were, and they throw the terms back at you with charming recklessness.

Bless us! but it is startling how they do bang right into the truth once in a while without even suspecting it. In an account of an amateur performance of W. D. Howell's farce, The Sleeping Car, one writer tells us:

"W. D. Howells is a comical genius who has written a great many queer things."

In the following the critic probably knew what he was trying to say, but for the reader the light has failed. Perhaps if one would set a trap over night he might catch the hidden meaning:

"Jim the Penman is a creation of heavy parts which requires the closest study in its versatility. Withal it is a production of superior order. Miss —— again shone with resplendent effect. Wronged for all three years as the deluded and unsuspected wife of Jim the Forger the manifestations of grief were depicted with the immensity of the soul and with all the wrongs inflicted upon her the devotion to the dear father of her children was something to call forth the highest appreciation."

It fairly makes you dizzy, and you wish you had a key to it.

Here, however, we know just what the critic is getting at:

"The play was all it was represented to be. It was elegant and chaste, and replete with good nature and enlivening effect. Of the twenty or more performers every one is an expert grand in personification. The audience was kept in a perfectly pleased condition and storm after storm of applause followed throughout. It was uproariously funny, magnificently extravagant and grandly musical. There were single parts worth the price of admission. The three little maids from school caught the applause of the house. Character acting was never more realistic than as represented by Nanki Po and Katisha as they passed from stages of extreme hate to extreme love. The play is a novelty to those who have seen it—showing the peculiarities of the Japanese in their court and higher life. A delineation would be of interest to the general reader, but our space will not admit of it. The company will play the La Mascotte to-night, which means good luck. The style of this play is much the same but excels in music and creation."

Ah! it makes us sigh to think how literature might have been enriched if their space had only permitted. To get a really unprejudiced opinion of his work every dramatic author should study carefully these simple-hearted critics and then he would have the satisfaction of knowing just where he was at.

GAILY.

GOSSIP.

Through an error in the advertising columns W. A. Whitecar appeared to be at liberty in last week's MIRROR. He is playing Frank Kennet in The Great Diamond Robbery.

Charles T. Haskins has severed his connection with A. Y. Pearson's Northern stock company.

H. F. Webb has closed with E. E. Nickerson Comedy co. as light comedian and stage manager.

Franklin Bien has been appointed receiver for the Casino Company.

Joseph Jefferson recently presented Fanny Davenport with a large oil painting by himself.

John T. Sullivan will play the part of Miss Brown when The Strange Adventures of Miss Brown is produced at the Standard on Dec. 2.

Grace Atwell is complimented highly by the Boston papers for her work in Northern Lights.

A Pretzel will open season at Havlin's Theatre, Chicago, on Dec. 8, under management of Eugene Taylor. It is routed by Charles E. Taylor.

Abel A. Wilson telegraphed from Rock Island, Ill., last week that Marie Wellesley's Players opened their second week in that city to the capacity of the theatre.

Hope Ross, of the Frawley stock company, is praised by California critics for her work in the ingenue role of The Senator.

Eugene Rook, manager of the Opera House, Youngstown, O., writes: "The De Haven Comedy company opened their return visit here to S. R. O., and their business exceeded that in September. James R. McAleer, the best centre-fielder in America, took charge of the company at Salem, O., on Nov. 18. F. A. Yelvington is receiving favorable notice for his conscientious work."

The members of the Lambs' Club have caught the loving-cup fever. They propose to present one to Nat C. Goodwin.

John C. Frohn will produce shortly a new drama entitled A Gilded Crime.

Jack Mason, Charles Danby, and Virginia Earle have been engaged for The Lady Slavey.

Clarence H. Geldart is with Neil Burgess in The Year One.

In the action brought by the Metropolitan Printing Company against Edward J. Hassan, in the City Court of New York, a judgment was obtained through Colonel J. F. Milliken, on Wednesday last, for the sum of $2,300.

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READ THE LATEST FROM PHILADELPHIA, WEEK OF OCT. 28.

It is doubtful if a more delighted or better pleased audience ever filed out of the People's than that which witnessed the new electrical and spectacular production of Goethe's immortal story by Joseph Callahan last evening. Never in the history of theatres has any play had a more elaborate production. The best electrical and mechanical devices that would add to the effectiveness of the stage settings and lend splendor to its many weird scenes have been adopted. The Grand Plaza of Nurembourg, the Town Square and Marguerite's cottage and garden formed handsome sets, and the celebration of Walpurgis night on the Brocken was a most impressive spectacle. Mr. Callahan gave a brilliant impersonation of Mephisto. Mr. Callahan was compelled to step before the curtain in response to loud calls and to make a short speech.—*The Press.* A large and appreciative audience greeted Joseph Callahan's production of Faust at the People's Theatre last evening. The stage effects were truly beautiful and appropriate. The Brocken scene was an excellent illustration of stage-craft, and the other scenes won applause.

Beatrice Ingram's Marguerite was a praiseworthy impersonation of an important character.—*The Bulletin.* Mr. Callahan should feel gratified at the manner in which his efforts were received, and the audience is to be congratulated on being given such a remarkably smooth and altogether brilliant presentation of this most interesting work. The Brocken scene, showing the revel by night with brilliant effects, was one of the finest scenic displays of the season, and was followed by tumultuous applause. The other acts were equally well set and the company was uniformly good.—*The Inquirer.* No attraction that has ever appeared at the People's Theatre drew a more satisfied audience than the new production of Faust given last evening by Joseph Callahan. It was a theatrical event of more than ordinary interest. All that is weird and fantastic in mechanical stage-craft is added to the thrilling story of Irving's version of Goethe's poetic dream. Mr. Callahan's impersonation of His Satanic Majesty was all that could be desired by the most captious critics. He had the assistance of original creations of the scene painter, and illuminated by the latest electrical effect. The Brocken scene, so closely identified with the production of Faust, was given in a manner last evening that called forth praise.—*The Star.* Mr. Callahan appeared as Mephisto and he scored a genuine success, being greeted with enthusiastic applause. He certainly showed himself to be an actor of no ordinary ability. Mr. Callahan has introduced many new features in his production and made some radical changes that it must be confessed are exceedingly enjoyable.—*The News.*

FAUST—PEOPLES' THEATRE.—Joseph Callahan's production of Faust, which was disclosed for the first time at the People's Theatre, attracted one of the largest audiences of the season to Manager Bradenburg's play house. The audience was disposed to be critical, yet the thorough excellence of the entertainment early won its approval, and when the curtain fell upon the Brocken scene the applause lasted for several minutes. The curtain was raised again and again upon this scene. Mr. Callahan's Faust is an expensive production, the Brocken scene being an admirable example of stage-craft. The Apotheosis was also a fine picture, and other scenes won applause. Beatrice Ingram acted Marguerite in praiseworthy style, and other parts were enacted by capable players. There were two quartettes and their songs were a feature of the entertainment.—*The Record.* As a result of previous announcement to the effect that on the stage of Manager Bradenburgh's neat and cosy theatre there would be an elaborate rendition of Faust, by Mr Callahan and his competent company, last night there was an unusually large and appreciative audience present. In this production Hades, as presented is a marvelous glimpse of Dante's immortal description of the wails of the damned on their downward way to their eternal abiding place. In the midst of this terrible scene Mephisto is pictured in mid-air, his fiery and sharp-clawed wings fanning the tongue of fire over the lost soul, while the owls screech and the unfortunate howl with anguish and remorse. In the last act is represented a picture of unrivalled beauty an unsurpassed splendor. It is the ascension of Marguerite among angels to Heaven amid music. Mr. Callahan was loudly applauded and was the recipient of a beautiful wreath made of roses. The audience at the conclusion of the performance called upon him for a speech. In reply he thanked the large audience for their kind appreciation of his work. The male and female quartettes, accompanied by the Florentine choir singers, made a great hit.—*John W. Conrad, The Item.* The production itself is a long way ahead of any other given in Altoona.—*Altoona News, Oct. 27th.*

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